Kine WEEKLY

CHANCELLOR AND FILM DUTIES

See page 3

A Good "Buy" MR. EXHIBITOR!

THE TIDAL-RAVES ARE FLOODING THE NATION'S PRESS

"THE BEST FILM OF THE YEAR; A FILM NOT ONLY TO SEE, BUT SEE AND SEE AGAIN" —*Sunday Graphic*

"EMPHATICALLY THE FILM OF THE YEAR; A CREDIT TO THE ENTIRE CINEMA INDUSTRY" —*Daily Mirror*

"EASILY THE BEST BRITISH FILM EVER MADE" —*Daily Sketch*

"THE MOST BEAUTIFUL ROMANCE I HAVE EVER SEEN ON THE SCREEN" —*The Star*

"ONE OF THE GREAT FILMS THAT MAKE FILM HISTORY; A FILM YOU WILL NEVER FORGET" —*Sunday Pictorial*

"A PICTURE BETTER THAN ANYTHING I HAVE EVER SEEN BEFORE" —*News of the World*

"ONE OF THE MOST EFFECTIVE AND AFFECTING OF ALL FILMS; GREAT" —*Sunday Express*

"EXCEEDS EXPECTATIONS; A GREAT AND BEAUTIFUL FILM" —*Sunday Dispatch*

"A SCREEN MASTERPIECE; IF IT IS NOT BY FAR THE BEST OF THE YEAR I SHALL BE VERY, VERY SURPRISED" —*Daily Herald*

"MAGNIFICENT; LIKELY TO BE THE MOST POPULAR FILM OF THIS YEAR" —*Daily Mail*

"A THING OF BEAUTY; IT BREATHES THE WHOLE HISTORY OF ENGLAND" —*Sunday Chronicle*

"IT'S A LONG TIME SINCE I ENJOYED A FILM SO MUCH" —*Empire News*

"A VERY RARE EXPERIENCE IN FILMGOING" —*Daily Express*

"OUTSTANDING CONTRIBUTION TO PRESTIGE OF BRITISH FILMS; BIG PULL FOR ALL BOX-OFFICES" —*The Cinema*

"MAGNIFICENT SUCCESSOR TO 'A YANK AT OXFORD' AND 'THE CITADEL'; OBVIOUSLY DESTINED TO BE ONE OF THE BIGGEST SUCCESSES OF THE YEAR" —*Daily Film Renter*

Goodbye, MR. CHIPS!

2nd GIGANTIC WEEK

at the EMPIRE, Leicester Sq.

THRILLS + LAUGHS = ENTERTAINMENT

THE *The* RITZ BROTHERS

in

GORILLA

ANITA LOUISE • PATSY KELLY • LIONEL ATWILL • BELA [illegible]
JOSEPH CALLEIA • EDWARD NORRIS • WALLY VE [illegible]

20th CENTURY FOX

Directed by Allan Dwan • Associate Producer Harry Joe Brown • Screen play by [illegible] & Sid Silvers • Based on the Play by Ralph Spence • A 20th Century-Fox [illegible]

DARRYL F. ZANUCK *in Charge of Production*

LONDON TRADE SHOWS:

CENTURY THEATRE, SOHO SQUARE, W.1, **TO-DAY, JUNE 15th, 11 a.m. • 3 p.m. • 6.30 p.m**

MINIMUM AGE FOR OPERATORS

See page 9

Kinematograph WEEKLY

No. 1678 Thursday, June 15, 1939. Vol. 268

TELEVISION: COUN. MEARS' WARNING

See page 7

GOVERNMENT'S MEAGRE FILM TAX RELIEF

Poor Response to Combined Trade Appeal

NO CONCESSIONS ON MAIN ISSUES

Newsreels, Technicolor and Specialised Kinemas Benefit

GOVERNMENT AMENDMENTS TO THE FINANCE BILL PUBLISHED IN THE ORDER PAPER FOR JUNE 12 GIVE VERY POOR SATISFACTION TO THE INDUSTRY AS A WHOLE.

Relief is granted to the Technicolor interest, to the specialised theatre, and to the newsreels, the concession granted to the newsreels also operating favourably to the importer of a film as a sample for selling purposes.

Further relief can only be obtained by presentation of specific hardships during the Committee Stage of the Bill, or by subsidiary concessions by the Government in the regions to which the present amendments apply.

The decision of the Government as indicated in the Order Paper has created profound disappointment in Trade circles, where it was anticipated that the strong case presented by the recent deputation would receive more favourable consideration.

The concession affecting Technicolor is contained in an addition to Schedule 3, which reads:—

"*Where two or more equal lengths of exposed kinematograph films are imported together and it is shown to the satisfaction of the Commissioners that they all represent the same objects and are intended to be used as a set, each complementary to the others, in the production of a coloured picture, and are not suitable to be used separately, they shall be charged as a set with the duty that would be chargeable if one length only were being imported.*"

Such an addition would also benefit importers of bi-pack negative required for a two-colour positive film. The Customs duty of such films as with Technicolor would be 6d. per linear foot for one copy of the set only.

Specialised theatres importing one single copy for exhibition purposes will, under a further amendment to the same schedule, pay a Customs duty of 2d. per linear foot instead of 6d.

The new addition reads:—

"*Where in the case of any exposed kinematograph film it is shown to the satisfaction of the Commissioners*—(a) *that the film is imported solely for the purposes of exhibition; and* (b) *that it is not intended that any duplicate should be made in the United Kingdom from the film or from any duplicate thereof, the duty of Customs chargeable on the film shall be at the rate of 2d. per linear foot;*

"*Provided that the Commissioners may impose such conditions as they may consider necessary for the security of the revenue, including conditions requiring the film to be destroyed or otherwise disposed of to their satisfaction . . . and may require security to be given for the fulfilment of any of the above conditions.*"

A further addition which will cover "sample" films and newsreel film which is unsuitable for showing in this country allows a rebate of 4d. per linear foot, leaving the final rate at 2d.

"Where in the case of any exposed kinematograph film it is shown to the satisfaction of the Commissioners—

(a) *that Customs duty was paid at the rate of 6d. per linear foot;*

(b) *that no duplicate has been made in the United Kingdom from the film; and*

(c) *no duplicate of the film has been imported into the United Kingdom,*

then, all, if the film has been destroyed or otherwise disposed of . . . be allowed a rebate at the rate of 4d. per foot.

Unexposed unexposed film used for making positive copies are also subject to a rebate in the case of 3d. per square foot, leaving the import duty at 6d. per square foot instead of 9d.

The amending section added to Schedule 3 reads:—

"*Where any of the duties chargeable by virtue of Section 3 of this Act and this Schedule have been paid on any unexposed sensitised kinematograph film and the film has been used in the United Kingdom in making a duplicate of a news film . . . there shall . . . be allowed a rebate of 3d. per square foot of the duplicate.*

50 YEARS of Kinematography

FRIESE-GREENE JUBILEE PROGRAMME

BRISTOL'S TRIBUTE. *The programme for the Bristol celebration of the jubilee of the invention of kinematography on June 21 has now been fixed. It was on that day, 1889, that W. Friese-Greene took out his patent and a plaque to the memory of the inventor will be unveiled at the Orpheus Cinema by the Lord Mayor of Bristol.*

BROADCAST. *The same evening a talk on the life of the inventor will be given in a broadcast through West Regional. Negotiations are in progress for the loan of certain Friese-Greene material for exhibition at the Bristol Art Gallery and Museum.*

LUNCHEON. *It was originally intended to hold a public luncheon the same day, but owing to the inability of certain well-known members of the Industry to get to Bristol on that date the committee have decided to postpone the function until the autumn.*

NATIONAL MEMORIAL. *The question of a memorial on national lines is being pursued, and as soon as the form of such a memorial has been decided upon an appeal will be launched.*

Republic's Major Picture Policy

STUDIO EXPANSION FOR INCREASED BUDGET

More British Films for U.S.?

SAM SMITH

WITH "Man of Conquest" marking Republic's entry into the major picture market, British Lion and its associate company in America intend to maintain a steady flow of pictures of this calibre.

This new policy was outlined to the KINE. by Sam Smith at a reception held for Bill Saal, Republic's exploitation chief, who is visiting this country to launch "Man of Conquest."

"Following the magnificent reception of 'Man of Conquest' in America," said Mr. Smith, "Republic is determined to keep its name ranking as one of the major production companies. To fulfil this new policy, six new stages are being built at the Hollywood studios, and the budget for production increased.

"This year's schedule will include 26 features, of which four will be of the epic class, similar in character to 'Man of Conquest,' 12 'A' pictures, and 10 good quality box-office attractions. In addition, the growing popularity of Westerns has demanded production of 16 outdoor dramas, augmented by four serials. The first of the four super pictures scheduled is 'Two Orphans.'

"In the meanwhile," continued Mr. Smith, "Beaconsfield's programme will not be neglected, for we are budgeting for three pictures, superior even to the studios' present high standard of product.

"These are 'The Chinese Bungalow,' to go into production shortly with Paul Lukas starred and George King directing; 'The Life of Edgar Wallace,' and a remake of 'The Case of the Frightened Lady.'

"Of great importance to the British production side of my

Continued on page 6

A PROJECTIONISTS' POOL

Filling the Militia Vacancies

THE early establishment by the local C.E.A. branches of pools of projectionists who would be called upon to fill vacancies caused by the withdrawal of labour on Territorial and Militia service is urged.

The need for an early exploration by the C.E.A. of the difficulties arising from the calling up of projectionists, referred to in last week's KINE., is endorsed by a leading provincial exhibitor.

He expresses complete agreement with the suggestion that there should be collaboration between the C.E.A. and the N.A.T.K.E. with a view to the formation of a reserve of labour upon which the independent exhibitor may be able to draw when the necessity arises.

The best method of dealing with the problem, he added, is by the establishment of a series of local pools of projectionists. Not only would this method avoid difficulties when men are called up but it could also be drawn upon during a temporary vacancy caused by days off, holidays, etc.

This would be preferable to the training of a male attendant, which doubtless would be opposed by the Union concerned.

Circuits Ready

Already considerable progress in dealing with this matter has been made by the big circuits, who have adapted to existing circumstances the lessons learned in the projectionists' strike of last year.

Gaumont-British, for instance, have made arrangements for the engagement for training of a certain number of juniors. An official of the company told the KINE. that if the suggestion of a pool of projectionists was officially advocated it would undoubtedly receive sympathetic consideration. At the same time the policy now agreed, he thought, would satisfy the company's requirements as at present known. And you may take it, he added, we shall not be averse to helping out wherever we could.

Big Drop in Studio Unemployment

INCREASED PRODUCTION AND NATIONAL SERVICE THE REASONS

INCREASED activity in British studios has resulted in a striking diminution in the amount of unemployment among studio workers. An official of the A.C.T. considers that fully 20 per cent. of their membership has been absorbed during the past few weeks.

The operation of the National Service Act and the embodiment of various Territorial units, it is anticipated, will also have a considerable effect upon lessening the studio unemployment figures.

The announcement made by Charles Boot that Pinewood Studios are likely to resume work in July will be welcomed by production employees, for it will provide a definite indication that British production is emerging from the depression it has experienced for so long.

It is estimated that by the middle of next month at least 75 per cent. of available studio space will be actively employed.

Denham will have four units at work, while the schedules of the recently formed organisations such as Grand National and Anglo-American will require the fullest facilities offered by Highbury and Twickenham and at the M.P. Studios respectively.

National service commitments will reduce unemployment, for although some outfits will be able to carry on by a rearrangement of their schedules, the calling up of the Territorials and the training and holiday requirements of personnel engaged in various forms of national service will necessitate the employment of substitute labour. **Owing to the comparative youth of the men likely to be called up, it is not expected that the Militia embodiment will affect technicians to any great extent.**

An instance of the disorganisation of production plans has been supplied by Venture Films, working at Worton Hall, whose producer, Alfred d'Eyncourt, has been recalled to his old regiment for five weeks' training. His place will be taken by Desmond Tew, who will himself be going to camp with the sappers in July. Venture's assistant director, B. Henry Geddes, Worton Hall's chief engineer, Jack Evans, and D. White, the studio driver, leave in August for a month's training with their A.A. unit.

At Ealing between 40 and 50 per cent. of the personnel will be affected, the large proportion being due to Reginald Baker's successful recruiting activities. Arrangements have been made, however, to carry on.

Joe Grossman at Elstree pointed out that the large number of fully trained technicians available will enable studio executives to carry out their full programmes. It must not be forgotten, he told the KINE., that our technical man power is sufficient for the production of 200 films annually; it will be a good thing if a proportion of those at present unemployed can be absorbed if only temporarily.

N.S.W. Wants Reciprocity Quota Clause

COMMONS QUESTION ON AMENDING LEGISLATION

A REQUEST by the New South Wales Government for the introduction of amending legislation for the incorporation in the Films Act of reciprocal arrangements in regard to their films is being considered by the Board of Trade in conjunction with British producers.

The subject was raised in the House of Commons on Tuesday by Harry Day, who asked the Secretary of State for Dominion Affairs what information he had received as to whether and if so, in what manner, His Majesty's Government in New South Wales proposed to amend the law of that State in order that it should correspond with the Quota and other clauses of the Cinematograph Films Act, 1938, Great Britain; and if he had any information as to the intention of His Majesty's Governments in Dominions elsewhere of introducing comparable legislation.

Sir Thomas Inskip, in reply, referred Mr. Day to the answer given him on February 21,

Continued on page 5

Manchester Scheme Rejected

Manchester Town Planning and Building Plans Committee has declined to approve plans for a proposed kinema and car park, Wilmslow Road and Heaton Road, Withington. Reasons for the decision are:—

(1) The proposed development is situate in an area zoned primarily for residential purposes.

(2) The site is not considered suitable for the purpose proposed.

(3) The general object of the planning scheme in securing amenity and convenience would not be achieved by permitting the proposed development.

TUESDAY'S NIGHT SHOW

Confessions of a Nazi Spy

First National. American, 102 *(A). Directed by Anatole Litvak. Featuring Edward G. Robinson, Paul Lukas.*

ESPIONAGE melodrama of tremendous moment; a complete, exciting and authentic chronicle of America's clever outwitting of a Nazi spy ring. From this springs an exciting and thrilling entertainment, one which combines the sensationalism of popular hokum with the confident authority of fact. Acting and treatment excellent.

Outstanding general booking, a picture that is box-office in matter as well as in title.

A

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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READY FOR BLACKPOOL

IN a very few days now we shall see the gathering of the clans for the 1939 Summer Conference, and those who broadcast their ideas about a "seaside holiday" will already be reconsidering their estimate in the light of the published programme.

We have still to see whether the decision to hold the official banquet on Thursday instead of the traditional Tuesday will make the members stay longer, or start later, but as for those who mean to get some solid work done there seem to be few opportunities for idleness. C.E.A. officials, at all events, must look forward to what will probably be the busiest conference of recent years.

They are, happily, people who know how to work hard without making a labour of things. The President has an ideal personality for such a position; he is a man who has the unique ability of combining bluntness and charm, who never spares himself in his service to the association, and whose cheery smile and witty tongue keep his crew at the top of their form.

Even a crowded engagement list should be tackled with a good spirit, for the tonic of the occasion should bring a badly wanted vitality to the discussions upon the many Trade problems submitted for consideration. In this respect there should be as much interest in the debates as in the papers themselves, for the open forum policy has before now brought forward original, vigorous and forthright speeches from members all too seldom heard.

COMMITTEE STAGE

THAT the Chancellor of the Exchequer has tabled a series of adjustments to the duties he put on films in his Budget speech will be a matter of some relief to the Trade. The proposed alterations are put out in detail on another page, and although time has been insufficient for proper examination they are at least concessions in the right direction.

Naturally, even as they are now, we may expect renewed criticism from the Trade, for there are many of the more important grievances which have entirely failed in their appeal to Sir John Simon's sense of justice. He has yet, it appears, to be convinced that the anxiety of the Industry is only in the slightest degree relieved by the suggested amendments now published in the Order paper.

In Committee all things are possible—in theory. In practice, when a man in charge of a Bill is in the strong position of a Chancellor with a big majority behind him, there is not much chance of a miracle happening.

Our deputation to Sir John Simon was certainly received patiently and courteously. It would be difficult in the light of the present suggestions to believe we have received much more than a considerate hearing. In fact, our needs and hardships are understood, and that is all.

To preserve equanimity may be the only dignified attitude possible for us at the moment; if, however, anybody should think this indicates acquiescence in the fairness of the film duties he is misreading the position. We have to persuade the Chancellor that our appeal of last month was a serious and indeed a painfully urgent one, and the two or three petty adjustments which slightly allay the painful shock of the newsreel and the coloured-film importer are almost negligible compared with the real needs of the Trade as a whole.

Long Shots

★ REPUBLIC EXPANDING—STUDIO RUMOURS EXPLODED — BENJAMIN BOOSTING BRIGHTON—DUFAYCOLOR HUSTLE —PICTURES IN PARLIAMENT— FILMS AT THE B. ASS. ★

COINCIDENT with the visit of Bill Saal, Republic's exploitation chief, to this country, Sam Smith, managing director of British Lion, announces a big increase in the American company's production schedule. Now that the organisation has invaded the major film market, it appears that they intend to remain there, for four super films of the "Man of Conquest" calibre are scheduled.

TO carry out this programme six new stages are under construction at the American studios, and the working budget has been increased. Cheerful also is the news that Herbert Yates is due over here in August to confer with Sam Smith on the wider distribution of British films in U.S.A.

"MAN OF CONQUEST," by the way, is to receive a strong publicity campaign for its opening at the Regal, Marble Arch, on July 6. Bill Saal, who handled its exploitation in America, is advising the British organisation and is building up several lively schemes.

BEFORE continuing her journey home to Oslo, Sonja Henie, 20th-Fox's versatile skating star, is making a short stay in this country to enable her to visit Ascot. On Tuesday she told a Press gathering, at which Roy Simmonds presided, that she had just finished "Second Fiddle," a newspaper story, with Tyrone Power and Rudy Vallee, and music by Irving Berlin. On her return to the States in August she is to start her next 20th-Fox production, "Everything Happens at Night," for which her co-stars are Tyrone Power and Richard Greene.

ANXIOUS times are great opportunities for rumours, and it is nowadays hardly wise to reject any story just because it is unlikely. So when I heard that Pinewood Studios were to be taken over by the Government and used as a food magazine, I thought we should at least inquire into it.

I THEREFORE asked Charles Boot whether there was any justification for the story, and, as I expected, he authorised me to give a flat denial to it. "There have been no negotiations whatever," he said, "for the disposal of the studios to the Government." He added one very welcome item of news, however, and that was that the studios will definitely be in active use again next month. I know everybody will be delighted to hear this, and only regret I am not in a position to give fuller details.

ANOTHER story which promised well was that Alex Korda had contracted to make a series of pictures for General Films release. An authentic touch which gained it credence was that his first subject would be "Lawrence of Arabia," with John Clements starring.

UNFORTUNATELY, Korda blew the rumour sky-high by informing me that his contract with U.A. prevents him making films for release by any other company. At the same time I can remember the making by Harefield Productions of a couple of pictures for Columbia release, sponsored by Irving Asher, Korda's associate producer.

EVERYONE concerned with the C.T.B.F. Garden Party on Saturday has every reason to be satisfied with the result of their efforts. "Glebelands" was looking its best, and all branches of the Industry were represented in the large attendance which, for the nonce, enjoyed themselves without social distinctions. There was entertainment for everyone—sports, dart matches and, of course, a group of side shows, conduct of which by unusually austere executives proved that showmanship is in the blood even of front-rank film personalities.

THE beautiful sylvan setting of "Glebelands," of course, is ideal for this sort of thing, and each time I visit the place I appreciate anew the gesture of Sir William Jury in presenting it to the Trade. We were all glad to see the veteran looking so well and obviously entering into the fullest enjoyment of the occasion his generosity made possible.

IT is impossible to recall the number of contacts I made during the afternoon, but you can take it from me that precious few big names in the Industry were unrepresented. A notable absentee, however, was Tommy France, but he, though abroad, conducted his now famous "Lucky Surprise" through a deputy, who evidently was no slouch at the game. By the way, I am asked to state that holders of tickets 748 and 822 have not yet claimed their awards.

BESIDES being chairman of the Sussex C.E.A., Dan Benjamin is also chairman of the Brighton and Hove Entertainments Association. He has aroused a great deal of civil and local interest by a suggestion that he has put forward that, in order to keep Brighton in the forefront of seaside resorts, an inquiry should be held by experts. Quoting the Whitsun broadcast of the B.B.C., which suggested a diminution of the number of cars on the Brighton Road, Mr. Benjamin has expressed concern at a possible dwindling in the number of visitors to Brighton.

HE suggests in the first instance a meeting of representatives of the local entertainment industry, the Corporation, Chamber of Commerce, Hotels and Restaurants Association, Southern Railway, road transport, County Cricket Club, and other sports clubs, and the Press. A good deal more is likely to be heard in the near future on the important subjects so succinctly raised by Mr. Benjamin, whose many public interests include membership of the council of the Chamber of Commerce and of the Brighton National Service Committee.

DESPITE the obstacles placed in the way of a colour newsreel of the Royal visit to Canada, the picture has been shot—at least, so far as Ottawa is concerned. The result makes one realise what a great opportunity was lost when facilities were refused over a wider area.

GORDON SPARLING, production supervisor of Associated Screen Studios, of Canada, who brought the film over to England for processing, is full of praise for the expedition and skill with which the negative was handled by Dufay-Chromex.

SPARLING arrived in London with the film on Saturday week. He and his picture record were rushed out to the Dufay-Chromex laboratory, and processing began. Monday night was occupied in speaking the commentary, and copies were run off for despatch. The hustle impressed him with the ability of English people to get things done, when occasion demands, at top speed.

A FILM having Ralph Richardson, Allan Jeayes, Wally Patch and Flora Robson as leading players, is to have its pre-view at the House of Commons on June 28. The film has the title "Smith" and depicts the story and objects of the Embankment Fellowship Centre, an organisation which attempts to solve the problem of the unemployed middle-aged ex-Serviceman.

Lady Yule and John Corfield, of British National Films, discussing future film activities, in the grounds of Lady Yule's residence

THE choice of the House of Commons as a "pre-view theatre" is due to the interest taken in the Centre by Lord Hollenden, who hopes to get the one-reeler shown in kinemas up and down the land, as over 80 per cent. of those who come to the centre arrive from the provinces. Michael Powell directed the picture at Denham Studios

A FILM in the House of Commons demands a counterpoise, so David Lloyd George, veteran Parliamentarian, is to appear in a film. It is to be produced by a company of which his son, Major Richard Lloyd George, is partner with Rudolf Jess, and will be of an educational nature. Lloyd George will be seen expounding his agricultural theories and relating his experiments. Twenty years ago he was in the pictures with other live stock, notably a two-headed donkey and a peculiarly pert pheasant.

THE film has risen to the great height of becoming a subject for discussion by that learned body the British Association. Oliver Bell, Director of the British Film Institute, is to deliver a paper on "Public Taste in Relation to the Entertainment Film" before the Psychology Section of the Association. Three other papers dealing with films will also be read before the Section. The meeting is at Dundee in August.

THE Federated British Film and Stage Association, incorporating the Universal Filmgoers' League (stop here for breath!), awards each year a gold medal for the three finest performances from any one artist consecutively, and for 1938 Charles Boyer received the award for his work in "Marie Walewska," "Mayerling" and "Algiers."

WHEN the medal reached Hollywood it was entrusted to Herbert Marshall for presentation, and it was presented as a broadcast item on May 14 before an estimated public of 150,000,000 people through the agency of Walter Wanger Productions, Inc.

BRITISH Movietone News put out a "special" early on Tuesday, giving complete coverage of the visit of the King and Queen to the United States. The material was brought across the Atlantic in the Clipper, which reached Marseilles on Monday. A British Movietone 'plane awaited the Clipper's arrival, flew the material to Croydon, and it was rushed to the Soho Square labs., where the staff worked all night.

GUNNER MOIR, one of the famous names of the boxing ring 30 years ago, later a film actor and a kinema doorman and staff instructor, has passed away in a Sutton (Surrey) hospital following a long illness. The kinema at which he was employed was the Old Canterbury and the Trocadero in South-East London. He was 60 years old at his death.

THE draft document by which it was hoped to merge the Film Production Employers' Federation and the Film Producers' Association came before a joint meeting of the two bodies yesterday. My information on Tuesday was that little stood in the way of its adoption.

THE STROLLER.

INTERNATIONAL FILM CONFERENCE

Trade Talks with Commerce Department

"Kine." New York Cable from Motion Picture Daily

***FOREMOST IMPORTANCE** attaches to exploratory conversations between Will Hays, Edward Schaefer, Nick Schenck, and Harry Warner, with Commerce Secretary Harry Hopkins and other officials on problems of industry in America and abroad. Other talks are scheduled and report possible International Film Conference in America. It is also believed Commerce Department may act as intermediary between Department of Justice and Industry in trust fight.*

***PARAMOUNT CONVENTION** in Los Angeles sets budget next season at thirty million dollars for 58 features and 85 shorts. Barney Balaban tells meeting that Government suits, Trade practice concessions and new legislation make necessary new formula, and sees eventual need of entirely new selling method.*

***THREE MEMBERS** of Senate Neely Bill Committee file minority report attacking measure.*

***GOVERNMENT** reports seven major companies showed combined business volume in 1937 of 31 million dollars over combined 1936.*

CLOSE-UPS

By

Screencomber

ALL VERY FISHY

SERIOUS repercussions are likely to follow the harpooning of a so-called shark off the Cornish coast, one day last week. Wart Winkleheim, who was among those present, has already written a spirited protest to the Deep Sea Anglers' Association, pointing out that while he and a few friends were enjoying a bathe, a member of the Deep Sea Anglers suddenly appeared in their midst, crying, "That she blows!" and commenced harpooning indiscriminately.

"It seems an outrage," Wart told me, "that after a busy season floating film concerns, when heaven knows we already get sufficient interference from inquiring busybodies of the Crocker type, that we can't even float ourselves without further interruptions of this kind."

It appears the enthusiasm of these deep sea fishermen is by no means restricted to the Cornish coastline, because a well-known film financier, known as the big fish of film financing, was harpooned in the ankle while walking through Wardour Street recently. It is only right to add that the fisherman responsible apologised profusely and pleaded mistaken identity, but the financier, who for politic reasons, not unconnected with Bow Street, wishes to remain anonymous, points out that such an excuse will hardly hold water, as he was wearing his glasses at the time. As he says, he has yet to find a shark of the type he was obviously mistaken for wearing spectacles.

NOTE: The Wardour or Film Shark (piscis vorare wardourus) is an oviparous, cold-blooded vertebrate, whose haunts are less in the Street itself, than in the City, where, surrounded by palatial offices, it lies and lies and lies, with its mouth wide open waiting for investors—with their mouths wide open and their eyes tight shut—to swim right in. As already stated, the creature is oviparous, the eggs it lays, and with which it is usually associated, being bad eggs.

AN EYE-OPENER

AND, talking of protests, as you will remember we were when we started the last paragraph, certain film critics are complaining to Warner Brothers about their new film, "Confessions of a Nazi Spy." It seems they are advertising this particular subject as "A Film That Will Make You Open Your Eyes"

The critics are pointing out, quite rightly, we think, that should there be a boom in films that make you open your eyes, Press shows will soon cease to be looked upon as places to which the weary critics can resort for an hour or so's quiet and rest between the interminable round of free lunches, drinks and cocktail parties.

CRITICS HAVE SOLES

AND speaking of critics, as you may recollect, we were in the previous par, even the hard-boiled ones are not only admitting, but positively boasting, that they cried their eyes out at the screening of "Goodbye, Mr. Chips." So much has it affected them that they can't even pass a fried fish shop these days without bursting into tears.

FISH, FOUL AND BAD POETRY

AND talking of "Mr. Chips," as you know dam well we were, here's a little something that I have rattled off to commemorate the occasion.

With tear-stained face and eyes that looked
more like two great red blobs,
The hard-boiled critic told me, as he stifled
back his sobs,
While from his eyes the tears welled up
and gushed in mighty drips,
"Boo-hoo, ole lad, I've so enjoyed this
'Good-bye, Mr. Chips.'"

The manager looked bright and well when
they brought him the news
That all around the theatre they were forming up in queues.
He cried with glee, "This seems to be the
pip of all the pips.
My thanks are due, it's all through you,
'Good boy, Mr. Chips.'"

The sal[e]sman stood beside the desk, the
man[a]ger sat by.
The tra[v]eller spoke, and to him said, "It
ma[y] the critics cry.
If it can win applause and praise from those
gu[m]my acid lips,
Believe [m]e, it sure must be, a 'Good
bu[y] Mr. Chips.'"

AD[D]ED ATTRACTION AT BLACKPOOL

BY [s]pecial arrangement with the C.E.A., mine[m]a Editor has arranged a special last-minu[t]e attraction for the Blackpool Conferen[c]e as a result of which this year's Conv[e]ntion should prove one of the most succ[e]ssful and best attended in the history of t[h]e Association. Put briefly, he has prom[i]sed the General Council that I will not [b]e in attendance this year.

THE FILM BIENNIALE

POOR RESPONSE TO ITALY'S INVITATION

Trading Restrictions Blamed

Will Cannes be substituted for Venice as a venue for the Film Biennials which has taken place in the Italian city during recent years?

Producers in this country and America who have been invited to send films to Venice for exhibition are arguing that with the restrictions imposed by Italy on trading in that country—restrictions which have necessitated the withdrawal of film companies—the advantages of exhibiting films there have been considerably reduced.

France, profiting by the situation created, is endeavouring to organise an Exposition on similar lines to take place at Cannes from September 3 to 20, the President of the Exposition to be the French Minister of Education, Jean Zay. The President of the French Republic has been invited to give it the cachet attaching to his office.

It will be remembered that last year British and American representatives on the international jury which awarded prizes resigned their positions in protest when awards were made contrary to the rules governing the condition of entry.

Italy is anxious to continue her Venice function, which in recent years has drawn visitors from all the important European countries, but which this year is not being regarded with such optimism.

The French Government, which has hitherto been represented at the Exposition, has notified its abstention, a step which still leaves French producers the opportunity of showing films if they so wish as separate producers.

The law passed in Italy by which all film trading is a Government monopoly prevents films from other countries being marketed there at a profit to the producers, and in face of this very few foreign films are likely to be sent in response to the Italian authorities' invitation.

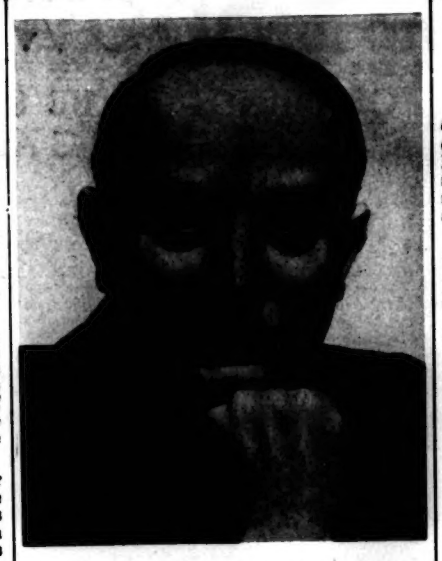
If this step is taken the international jury will be entirely unrepresentative and the importance of the function, both as an avenue to international amity and as a means of viewing the world's best films in one centre will disappear.

Crescent, Leatherhead, to Open on June 26

It is announced that the Crescent Cinema, Leatherhead, will open on Monday, June 26, when all proceeds of the initial performance will be given to the Leatherhead Cottage Hospital.

A feature of the Crescent will be the installation of the Lafleur pipeless organ with an illuminated console.

G. & S. FILMS PLAN THREE



Josef Somlo, of G. & S. Films, whose company has just concluded A WINDOW IN LONDON, and is now engaged on THE NIGHT OF THE FIRE with Diana Wynyard and Ralph Richardson. This will be followed by THE ARSENAL STADIUM MYSTERY. All three will be released by G.F.D.

A.B.C.'s Rebuilt Mile End Empire Opens

LAST OF PRESENT PROGRAMME

ASSOCIATED British Cinemas completed their present programme of kinema openings with the inauguration of the Empire, Mile End, E., on Monday. Pursuing their usual policy, the directors presented the opening programme early in the afternoon without any formal proceedings.

Under the guidance of A. S. Moss, general manager of A.B.C., the arrangements for presenting the first films, which included Pathé News and Gazette, "Burn 'Em Up, O'Connor" (M-G-M) and "Persons in Hiding" (Paramount), were carried out with clockwork precision. W. R. Glen, F.R.I.A.S., staff architect to the circuit, Alex Howie, of Rex Publicity Service, and J. Hart, Eastern Area supervisor, were among the officials who were present at the proceedings.

Frank Prior, who comes from the Carlton, Islington, has been awarded the charge of the Empire. Since 1931 he has held several posts for A.B.C., and for two years managed the Davis, Croydon. His assistant at Mile End is J. Saville.

Constructed on the site of the old Mile End Empire, the new kinema is bright and cheerful in treatment. By judicious planning, the new building has been equipped with 1,927 seats—approximately 400 more than the old music-hall.

A detailed architectural description of the kinema will be contained in the June issue of the IDEAL KINEMA.

Another split on the question of SUNDAY OPENING, only this time within the Church, is indicated by the opposing views of two Baptist ministers given below.

DEFENCE and ATTACK

Former Opponent Converted

An outspoken defence of Sunday kinemas was given by the hon. secretary, the Rev. E. F. Sutton (Southampton), at the annual assembly of the Southern Baptists' Association, held at Bournemouth.

He said that for eleven years in Willesden he had fought the Sunday kinema campaign. "I went to Southampton, where Sunday opening of kinemas was in force," he continued. "After serving in the ministry in the town for eight years I regret very much the time I wasted fighting Sunday kinemas and the like in London. We created unnecessary antipathy in the minds of non-Christians, who told us to mind our own business, and that we wanted to dragoon them into our churches; and because they would not come to our churches we would not let them do anything else."

It was better, he added, to let the people go to the kinema than walk the streets aimlessly.

Unsuitable Films Shown

The Rev. E. Victor Whittle, who is leaving the West Croydon Baptist Church for an appointment elsewhere, told a farewell meeting of his congregation that the opening of the kinemas on Sundays was a thing which made him ashamed to be connected with the borough. Mr. Whittle took a leading part in the opposition to Sunday opening which was advocated by the then Bishop of Croydon.

"It was a bitter regret to me that we lost," he said, "and a greater regret that Croydon, a town on which the eyes of England were fixed at the time, should have seen fit to adopt Sunday kinemas. The older I grow, the more I regret it. Many of the children we teach on Sunday afternoons go to the kinema in the evening, and it is not right.

"I know there are not enough pictures to go round for each Sunday. The very names of the films and the descriptions they are given in the Press week by week show that they are of a type not fit to be shown on Sundays.

"No one fought harder than I did to oppose Sunday opening in Croydon and I did all that I could. However, we lost and we have to bow to defeat."

Litherland Welcomes New Regal

A NECESSITY IN GROWING DISTRICT

Built at the junction of two important thoroughfares, the main roads to Preston and Southport, the Regal, Litherland, near Liverpool, was opened on Monday by Councillor J. Eaton, J.P., Chairman of the Litherland Council.

Alderman Hindle, a director of the new kinema, presided, and referred to the development and growth of Litherland.

"The Regal is not a super kinema, but it is a kinema which is comfortable and pleasing," he said. J. G. Johnson, managing director of the company, was in charge of the bookings, and he could be depended upon to get the best possible films.

The theatre has seating accommodation for nearly 1,100 people.

Councillor J. Eaton, J.P. (Chairman of the Litherland Council), in declaring the theatre open, said the population of Litherland had increased in the last five years from 16,000 to 19,000 and the number of dwelling-houses from 3,700 to 5,000.

"The provision of a kinema in the north-east of Litherland was necessary," said Councillor Eaton, who hoped the kinema would be supported by the people of the district.

"I wish the proprietors every success in their undertaking and hope it will provide a profit for them and pleasure for the people."

Plaza (Preston), Ltd., are the proprietors of the Regal. J. G. Johnson is managing director, and R. Venables the manager.

TELEVISION FEES

Boxing Promoters' Demand

Boxing promoters led by Brig.-General Critchley and Arthur Elvin are likely to demand from the B.B.C. increased fees for sound and television broadcasts of fights.

These two promoters are to stage joint shows, and have decided that they will no longer accept the usual "token fee" of £75 to £100 for the privilege of putting them on the air.

"The basis of negotiations," an official stated, "we think should be a percentage of the guaranteed purses of the fighters. The B.B.C. should pay in proportion to the value of the entertainment and the risk we run.

"Fifteen per cent. on the guaranteed purses seems reasonable to us."

LEEDS A.R.P. APPEAL TO KINEMAS

Alderman on Staff Training

In granting stage and musical licences to kinemas and theatres, the chairman of the Leeds Watch Committee, Ald. R. A. Blackburn, made an appeal that staffs should assist in A.R.P. work. The chairman told the managers and licensees who were present that the committee felt that all staffs should be trained to meet any emergency.

"I don't wish to give the impression that they have not done anything in the matter already," he said, "but merely to stress the importance of it. The public, too, would appreciate an assurance that theatres and kinemas are fully prepared to do what they can to protect patrons."

In making these observations Ald. Blackburn was emphasising a recommendation contained in the report presented by the Chief Constable (F. Swaby) in connection with the renewal of licences.

Mr. Swaby pointed out that it had not been necessary to institute proceedings against any licensee for breach of conditions of his licence during the past year, nor had any proceedings been taken by licensees against patrons.

TWO MORE FROM IRVING ASHER

Stories by Sir Patrick Hastings and James Curtis

Irving Asher announces that immediately following the present production tentatively titled "Ten Days in Paris" two further pictures are to be included in his programme.

One will be based on a story specially written by Sir Patrick Hastings and the other will be the new book shortly to be published by James Curtis under the title of "What Immortal Hand?"

The story by Sir Patrick Hastings will have an authentic legal background. For this picture Asher has signed Emlyn Williams, who will play the part of a law student who becomes a leading figure at the Bar.

James Curtis's new novel, "What Immortal Hand?" traces the lives of five slum children, all of whom attain eminence or notoriety.

For this picture Asher is looking for English prototypes of "The Dead End Kids" for the early sequences.

New Honour for "Pygmalion" Producer

Gabriel Pascal has received the University of California award as last year's best producer in connection with his work on "Pygmalion." This is one of the highest honours that can be awarded.

N.S. WALES AND QUOTA

Continued from page 3

which, he said, indicated the provisions of the recent New South Wales Act. He was not aware of any further proposal to amend the law relating to films in New South Wales and had no information that it was intended to introduce comparable amendments of the kinematograph law elsewhere in the Dominions.

Mr. Day asked if New South Wales had asked the British Government to introduce legislation or amending legislation so that reciprocal arrangements could be made with regard to films produced in New South Wales and in this country.

Sir Thomas Inskip said he understood that the question was being considered by the Board of Trade with producers concerned in this country.

Mr. Day asked if the request had come from the New South Wales Government. Sir Thomas Inskip said he understood that the question was being considered at their instance.

[In the reply referred to by Sir Thomas Inskip it was stated that the proposed legislation in New South Wales provided, in addition to the existing exhibitors' quota of Australian films, for an exhibitors' quota of British films as defined in part 3 of the United Kingdom Act.—ED.]

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 15 AND WED., JUNE 21

Barry K. Barnes and Mona Goya in a scene from THIS MAN IN PARIS, which Paramount is Trade showing on Tuesday, June 20, at the Cambridge Theatre, at 7 p.m.

Thursday

The Gorilla (*20th-Fox*)

Century Theatre, Soho Square. 11 a.m., 3 p.m. and 6.30 p.m.

Cast: The Ritz Brothers, Patsy Kelly, Wally Vernon, Anita Louise, Lionel Atwill, Bela Lugosi, Joseph Calleia, Edward Norris. **Director:** Allan Dwan.

Thrills and comedy are said to be skilfully blended in "The Gorilla," latest Ritz Brothers film. Although the theme is one of spine-chilling mystery, the accent is on comedy in the film, with a strong cast of top-line comedians.

The Ritz Brothers appear as a trio of unorthodox and highly nervous private detectives called in to investigate the mysterious and menacing activities of a criminal known as the "Gorilla." The appearance of a real gorilla complicates matters and makes them a good deal more frightening for all concerned. Partly by luck and a little by good management, the Ritzes solve the mystery, and in doing so provide hilarious and thrilling entertainment for all.

Sweepstakes Winner (*Warner*)

Cambridge Theatre. 3 p.m.

Cast: Marie Wilson, Johnnie Davis, Allen Jenkins, Charles Foy, Jerry Colonna, Eddie Kane, Vera Lewis, Granville Bates, Sidney Bracey. **Director:** William McGann.

Marie Wilson, a small-town waitress, is bequeathed a thousand dollars and a racehorse. After meeting a couple of tipsters on a racecourse she is soon without either, and is forced to return to her work as a waitress at a restaurant run by Johnnie Davis. The tipsters, Allen Jenkins and Charles Foy, continue plaguing Marie, even getting her to give them cash for a sweepstakes ticket which they represent as costing ten dollars. To the crooked couple's disgust her ticket is the lucky one and she finds herself 150,000 dollars to the good.

They then arrange a deal for Marie to repurchase her old horse, Firefly. Under their guiding hands, Firefly is entered in a race which they think they have safely fixed. But the horse fools them by winning the race, and Marie also finally escapes from their clutches by marrying Johnnie Davis.

Bridal Suite (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Annabella, Robert Young, Billie Burke, Walter Connolly, Virginia Field, Gene Lockhart, Reginald Owen, Arthur Treacher. **Director:** William Thiele.

"Bridal Suite" has Switzerland as its background, an Atlantic liner as its battleground, and hilarious laughter as its scatterbrained battlecry.

The story reveals the frantic efforts of the fluttery soprano-warbling Billie Burke to have Walter Connolly, Swiss psychiatrist, effect a mental recovery of her adored son, Young, who forgets to remember such things as wedding dates. The Swiss inn to which she takes her son is managed by Annabella, to whom Young makes love, much to the dismay of her mother and the doctor. For Young is being treated only that he may marry the daughter of a titled English lord. But love laughs at psychiatrists and mocks at ambitious mammas, involving the four principals in a series of side-splitting complications that tumble over one another from the Alps to the decks of a Transatlantic liner, where Young, discovering that Annabella has smuggled herself aboard, precipitates a free-for-all fight, wins Annabella's hand in marriage, and obtains the parental blessing.

Friday

Shorts (*Paramount*)

Carlton, 10.30 a.m.

A representative selection of short features from the new Paramount schedule includes the ever-popular "Popeye the Sailor" cartoons; also among the subjects for presentation are two striking Cinecolor featurettes. "Costa Rica," a colour cruise in Cinecolor, offers a vivid account of life in that South American Republic, and "Land of Inca Memories" provides fascinating glimpses in Cinecolor of Peru.

"Headliners" to be shown include "Music Through the Years," exemplified by celebrated executants, and "Champagne Music of Lawrence Walk." "Circus Co-ed." a new Paragraphic, provides illuminating sidelights on the life of a novitiate to stardom in the sawdust ring.

Monday

Code of the Streets (*General Film Dist.*)

Cambridge Theatre. 3 p.m.

Cast: Harry Carey, Frankie Thomas, James McCallion, Leon Ames, Juanita Quigley, Paul Fix, Marc Lawrence, Dorothy Arnold, Stanley Hughes, and these Little Tough Guys: Harris Berger, Hally Chester, Charles Duncan, William Benedict, David Gorcey. **Director:** Harold Young.

"Code of the Streets," the new Universal picture, starring the Little Tough Guys, tells an enthralling and realistic story of grim-faced boys born in the slums of New York who challenge society for a chance in life. When one of the Little Tough Guys discovers that his brother has been wrongfully convicted of murder they work fearlessly together to thwart the execution. The police lieutenant responsible for the man's arrest feels convinced of his innocence, and in an endeavour to persuade his superior officer, is relegated to the ranks. His young son determines to save his father from disgrace by himself finding the real murderer, and in his efforts he becomes associated with the Little Tough Guys.

His discovery as a "cop's" son results in a beating up, but finally he convinces the slum kids that he is working in their interests as well as his own, eventually bringing the real criminal to justice and reinstating his father.

Only Angels Have Wings (*Columbia*)

Cambridge Theatre. 8.30 p.m.

Cast: Cary Grant, Jean Arthur, Richard Barthelmess, Rita Hayworth, Thomas Mitchell, Sig Ruman, Victor Kilian, John Carroll, Allyn Joslyn, Donald Barry, Noah Beery, Jun., Melissa Sierra. **Director:** Howard Hawks.

Few films in the past few years, it is stated, have combined the thrills, romance, emotional conflict and natural spectacle as "Only Angels Have Wings," which is described as one of the most outstanding films produced by Columbia. It is claimed as Howard Hawks' finest production and is a distinct triumph for this proved producer of so many previous box-office "hits," for in addition to directing and producing the picture, he also wrote the thrill-laden story.

"Only Angels Have Wings" is set in a colourful South-American sea village, where Cary Grant is the boss of a struggling little airplane transport line. Jean Arthur, as a show-girl, who steps off a touring steamer and becomes enamoured with the reckless, cynical flyer and his devil-may-care crew, is ideally cast in a rôle that demands that she be at once simple and sophisticated, reluctant, yet eager for romance.

Added to the continual battle of man against Nature as the intrepid aviators take obsolete planes over mist-covered, storm-filled mountain passes, a major conflict develops when Richard Barthelmess arrives to work for Cary Grant. For Barthelmess is recognised as a discredited aviator who once, during a test flight, had allowed his mechanic to fall to his death, while he himself had "bailed out."

Barthelmess, it is claimed, gives a brilliant performance with his sympathetic interpretation of the renegade flyer. The climax is hailed as a terrific finish to this realistically exciting story of high adventure and romance.

Tuesday

To-morrow at Midnight (*General Film Dist.*)

Cambridge Theatre. 3 p.m.

Cast: June Lang, Robert Kent, Edward Brophy, Etienne Girardot, Richard Lane, Addison Richards, Edward Gargan, Horace MacMahon, Cora Witherspoon, Dora Clement. **Director:** Albert Rogell.

Uproarious comedy and breath-taking suspense combine to make "To-morrow at Midnight" a film to anticipate. The story, while it revolves around the machinations of gangsters, deals more with fun than guns. Robert Kent owes his gangster bookmaker so much money that he is forced to work off the debt. He loses 50,000 dollars belonging to his boss, who gives him until midnight the next day to recover it. It falls into the hands of a beautiful young woman, who seizes the opportunity of buying everything she had ever dreamed of buying, before she is discovered with a few hundred dollars left by the condemned man. Their hectic efforts to obtain the money; the urgency of their quest when they discover they have fallen in love, and the qualms of the bookmaker's hired men when they realise they are in imminent danger of having to bump their old pal off make for hilarious and suspenseful entertainment.

This Man in Paris (*Paramount*)

Cambridge Theatre. 7 p.m.

Cast: Barry K. Barnes, Valerie Hobson, Alastair Sim, Edward Lexy, Garry Marsh, Max Michel, Kenneth Buckley, Michael Rennie, Pierre de Ramez, Mona Goya, Cyril Chamberlain, Charles Oliver, Billy Watts, Naomi Sim, Anthony Shaw, Derek Elphinstone, Steve Geray, Gordon MacLeod. **Director:** David MacDonald.

"This Man in Paris" follows the trail blazed by one of the biggest British film successes—"This Man is News"—a film which has played to record business everywhere and which has been an outstanding success in America. The same stars, director, producer and authors were responsible for it, but it is said to have an even richer vein of humour, more exciting action and a "meatier" plot than its famous predecessor.

Barry K. Barnes and Valerie Hobson, as Mr. and Mrs. Drake, the newspaper reporter-hero and his wife, continue their successful screen partnership. Alastair Sim is once again the harassed news-editor—and with enlarged opportunities. Edward Lexy is the Scotland Yard man and Garry Marsh his eagerly enthusiastic but hopelessly "dumb" assistant.

David MacDonald directed from a story by Roger MacDougall and Allan MacKinnon and Anthony Havelock-Allan is the producer.

Wednesday

Shorts (*Kinograph Dist.*)

Monseigneur, Piccadilly Circus. 10.45 a.m.

Four interesting subjects constitute the programme of shorts to be presented by Kinograph Distributors.

"East of the West" is an up-to-date two-reeler dealing with Albania, in which many dramatic incidents have been captured by the camera. The film was photographed by Victor Rich. "Arctic Highway," produced by East Anglia Films, Ltd., is a record of an adventurous journey along the highway, which stretches northwards from Helsingfors for 1,000 miles to the edge of the Arctic Ocean. Many sights and many incidents take place on this astounding journey, and the film is full of interest.

"Isles of the West," produced by C. J. Cayley, covers the remote islands of the Outer Hebrides and is a worthy successor to the same producer's recent film on the Island of Skye. "Whose Promised Land?" is an interesting subject on Palestine, in which the present situation in that country is dealt with in an interesting and unbiased manner.

6,000 Enemies (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Walter Pidgeon, Rita Johnson, Nat Pendleton, Raymond Hatton, Tom Neal, Adrian Morris, Ernest Whitman, Arthur Aylesworth, Willie Fung, Paul Kelly. **Director:** George Seitz.

Played by a cast of more than 50 featured players, one of the most gripping prison dramas ever filmed "6,000 Enemies" is daring in its scope.

It is a story that could happen in any big city where the forces of vice prevail, yet one that has remained unfilmed until now. As it is unfolded with machine-gun rapidity, it runs the gamut from law and order administered in the courtrooms through underworld plottings, the framing of respectable citizens, and their ordeals within the prison walls.

NEW PRODUCT ANALYSED

DRAMA

Code of the Streets
Only Angels Have Wings
This Man in Paris
6,000 Enemies

COMEDY DRAMA

The Gorilla
Sweepstakes Winner
Bridal Suite
To-morrow at Midnight

"MAN OF CONQUEST" TRADE SHOW FIXED

British Lion's Million Dollar Spectacle

LAVISH production, huge spectacle battle sequences, the behind-the-scenes in politics, a great all-star cast, and a thrilling slice of American history never before seen on the screen are only a few of the major attractions of Republic's "Man of Conquest," which British Lion will Trade show on Monday, July 3, at 8.30 p.m. at the Cambridge Theatre.

"Man of Conquest" is the first million dollar spectacle to be made by Republic, and has for its leading players the greatest cast of stars ever lined up by an independent company, headed by Richard Dix, Edward Ellis, Gail Patrick, Joan Fontaine, Ralph Morgan, C. Henry Gordon, Victor Jory, Robert Barrat, Janet Beecher, and thousands of extras. The New York première took place at the Capitol, the Broadway house reserved for M-G-M's top-line product. Apart from Metro films, only three or four outside productions have ever been shown at the Capitol—a great tribute to "Man of Conquest."

The New York newspapers have confirmed the opinion of the Trade Press and bestowed lavish praise on "Man of Conquest" for the production, the choice of subject and the acting of the stars. Great importance has been stressed upon the topicality of the theme, the struggle for freedom and liberty. Especially has the performance of Richard Dix in the rôle of General Sam Houston, the leading character, been praised, many critics holding the view that it is the star's best rôle of his career, even greater than "Cimarron."

"Man of Conquest" is actual history—the story of the struggle for independence in Texas a century ago, and brings over 30 years of dynamic American events to the screen for the first time. Three of the biggest battles of pre-civil war America are included in "Man of Conquest."

The Ritz Brothers and Lionel Atwill in THE GORILLA, which 20th Century-Fox is Trade showing at the Century Theatre to-day (Thursday)

REPUBLIC IN THE MAJOR MARKET

Continued from page 3

company," said Mr. Smith, "are the talks which I shall be having with Herbert Yates, chief of Republic, early in August.

"I hope to conclude negotiations for the wider distribution of British Lion productions in the United States, and, in addition, there is the possibility that some British stars will transfer to America to make films."

Mr. Smith also disclosed that British Lion is embarking on wider publicity methods, for in July, Gene Autry, the popular Western star, is to visit this country to make a series of personal appearances. His first, at Dublin, will coincide with the Dublin Horse Show and the presentation in that city of the "Man of Conquest." These visits, it is estimated, will increase the star's already great popularity in order that he may be starred in one of Republic's four key pictures.

Again, British pictures are not to be excluded from this campaign, for Slaughter is to make numerous public appearances to coincide with the general release of "The Face at the Window."

The European premiere of "Man of Conquest" takes place at the Regal, Marble Arch, on July 6, and in this connection Bill Saal is considering several big publicity schemes.

VICE-PRESIDENT ON TELEVISION

THE SMALL MAN MUST BE SAFEGUARDED

Coun. Mears' Warning at Portsmouth Against being Exploited

THE STORY OF THE SUBSTANCE AND THE SHADOW

"DON'T under-estimate television. It is the greatest invention of the century. But if you want to 'get in' on it, you must take steps to stop being exploited as you were with the talkie sets." This was the advice given to the members of the Portsmouth branch by their Chairman, Coun. H. P. E. Mears, Vice-President of the C.E.A., at the monthly meeting on Wednesday last.

The matter would come up for discussion, he stated, at the Blackpool conference. It was a very important thing, and he did not think that too much attention could be given to it at the present time. As the outcome of the deputation they had been asked to draw up a memorandum for presentation to the Postmaster-General.

Television was likely to come home very closely to the members of the Portsmouth branch, Coun. Mears added, because there was a suggestion that there should be a rediffusion station in the Isle of Wight. In that case, Portsmouth would be one of the best places for the reception of television. They must also take into consideration the fact that the circuit houses were going to instal television sets in their theatres.

"In my opinion," he said, "we have got to urge our delegates to press for our case to be presented most strongly to the P.M.G." Irrespective of combines or other vested interests, they had to safeguard the interests of the majority of the members of the Association—and the small men who were the pioneers of their Industry.

The Time for Guidance

They had to decide whether it was better to "get in" on this thing and share it with the circuits, or to use their influence to direct it into other channels where, in his opinion, it rightfully belonged—in the home. Television had no more right to be on the public screens than radio had to be in their kinemas. They did not instal radio, because it was not a part of their business.

The talkie films were the natural development of their own Industry, and they had taken up the talkies and helped them to progress. Television was the invention and natural development of radio, and they should let radio find the money to nurse it and look after it.

"Don't do anything that is going to cripple your livelihood just for the sake of the novelty," he urged.

F. B. B. BLAKE

J. BOSCOTT pointed out that radio also brought in the talkies. Without radio there would have been no talkies.

COUN. MEARS replied that they had talkies on the gramophone record more than 25 years ago. Then progress came with the photo-cell, without which radio would be no help to them.

The VICE-CHAIRMAN, Charles Clarke, said when radio came along they were not allowed to put radio sets into their theatres to rediffuse radio to the public. They had to have special permission to broadcast the King's speech and similar events.

"Is it a fact," he asked, "that with television there is no restriction whatever? Our 10s. wireless licences do not allow us to broadcast to the public. Are you suggesting that anybody can rediffuse television to the public?"

The CHAIRMAN: At the present time there is no ruling on that.

Rediffusion Licence

MR. CLARKE: Supposing we were to instal television sets. Could the B.B.C. turn round and say, "Your licence does not permit you to diffuse this to the public, any more than the 10s. licence allows you to broadcast in your theatres"?

E. V. GLENISTER: Surely that is part of the negotiations with the Postmaster-General.

COUN. MEARS said that when the Derby and the recent fights were televised, the permission to show these did not come from the B.B.C. The television people had to pay for the right of televising these events, and they tried to get their fees back from the kinemas.

When they got their sets in, the P.R.S. would probably want a fee for some music which was being played, the B.B.C. would want a rediffusion fee, and the people who were sponsoring the broadcasts would want a fee. The whole thing at the present time was in a state of exploitation.

MR. BOSCOTT observed that the B.B.C. appeared to be the people to blame. They could take up the *Radio Times* and see: "This programme is not allowed to be rediffused to the general public." If there was nothing governing the rediffusion of vision there was something governing sound and television without sound was useless.

THE CHAIRMAN said that if the Industry liked to take a stand, he thought they could stop what was now happening, because the B.B.C. had no charter to issue sponsored programmes to the public. He contended that the television people, in paying fees for the right of televising certain events, were giving sponsored programmes to the B.B.C. in order to sell television sets.

MR. CLARKE: Has the direct question been put to the P.M.G.: "Will you permit the diffusion of television to the public indiscriminately, or will it be subject to the same restrictions as radio is at present?"

COUN. MEARS replied that the question was put in another way, and he told them quite definitely to agree between themselves as to the way in which they would like him to direct television, whether in the homes or on the large screens, or a bit of both, then give him a written memorandum as to what they wanted, and he would see what he could do about it.

F. B. B. BLAKE asked whether a mixed programme had yet been shown in the kinemas.

COUN. MEARS said he thought the only subjects for rediffusion had been a couple of fights and the Derby. He saw the Derby one, and at times the sight and the sound went off, but a packed house stayed to see it through and afterwards the place emptied.

MR. BLAKE suggested that that was because many of them had bets on the Derby and wanted to stay and see the result.

MR. BOSCOTT: If the B.B.C. apply the same regulations as they do to radio, the whole thing will be settled, and you need not fear it in your kinemas.

COUN. MEARS said that at the present time, the B.B.C. could give them nothing but sponsored programmes, because the B.B.C. could not afford to pay for television. He was out for what was best for the Industry as a whole, both independents and circuits, but 32 years in the Industry had taught him not to be a blind fool and run his head against a brick wall.

Face the Facts

"If this thing is going to come in," he said, "you must not allow the small man to be exploited out of existence, as he nearly was with the talkies, but see that he gets a square deal, according to his theatre, its size, and his capacity to pay."

MR. GLENISTER said that years ago he was one of those who thought the silent picture would hold its own against the talkie picture, but events proved different, and he felt that they had to regard television in the same light. They knew that it was going to develop, and the best thing they could do was to see that their interests were safeguarded and make the best terms they could with the Postmaster-General.

A. LEVISON said that even if they put television in their theatres, they were not going to give the public anything different from what they had already got, with the exception of a few novelty features. They were giving the public sight and sound, and that was all they got with television.

MR. GLENISTER: With sight and sound you give them a thing after it has happened. With television you give it to them while it is happening.

Coun. Mears: Television to-day is not going to worry you, but television as it may become next year is a different thing.

The circuits had intimated that whatever happened they were going to instal television sets, because they believed, rightly or wrongly, that that was what the entertainment of the public would ultimately come to, and they were going to push it for all they were worth. Even if they told the P.M.G. that they were not in favour of big screen television, there was nothing to stop the circuits sending in to him their own memorandum.

MR. LEVISON said that, apart from such occasional events as the Derby and the Boat Race, he did not see that they would be giving the public anything different.

C. PHILLIPS: It all depends upon the popularity of the items televised.

MR. BLAKE said it seemed to him that the only value of television was its suspense angle and that only applied in the main to sporting events like the Derby.

Televising Films

COUN. MEARS said there was one other point, and that was the televising of films. If the P.M.G. held that films must not be televised, it would kill television so far as competition was concerned, but otherwise they were likely to have television competing against them in all sorts of places without any regulations whatever.

The subject then dropped, the branch deciding to await the C.E.A. report, although MR. BLAKE said that they were very grateful to the chairman for his views.

NEXT BRISTOL MEETING

To Await Until After Conference

The monthly meeting of the Bristol branch, which in the usual way should be held on Tuesday next, June 20, will not take place until July 4, after the Summer Conference.

The officers feel that members would prefer to have a meeting as soon after the Conference as possible to hear the reports of the delegates and to discuss matters considered at Blackpool.

Employees' Council Asks Chancellor to Reconsider Tax

June Lang and Robert Kent in the Universal picture TO-MORROW AT MIDNIGHT, which General Film Distributors, Ltd., are Trade showing at the Cambridge Theatre on Tuesday, June 20, at 3 p.m.

PRESSURE FOR HIGHER QUOTA TO CONTINUE

A MEETING of the Film Industry Employees' Council made a dramatic appeal on Wednesday by telegram to the Chancellor urging reconsideration of his proposals for the tax on films.

The inference that the Films' Council has reported against higher quotas is contained in a paragraph in which it was decided to maintain pressure for revision.

At the conclusion of the meeting of the Council, which represents the Association of Cine-Technicians and the N.A.T.K.E., at which T. O'Brien, the president, was in the chair, the following statement was issued:

Film Tax

The action of the unions in connection with the Budget proposals was reviewed.

It was decided to maintain pressure for the reconsideration of the taxes imposed, and the following telegram was sent to Sir John Simon, Chancellor of the Exchequer:—

"Film Industry Employees' Council at meeting to-day unanimously endorses Trade representations on film tax and urges reconsideration of taxes imposed.—Signed, T. O'Brien (president), G. H. Elvin (secretary)."

Films Council

The Secretary (G. H. Elvin) reported the decisions of the Films Council with particular reference to increased quota and the abolition of treble quota.

The Council reaffirmed its views that such measures were an immediate step to increased production and reduced unemployment amongst film technicians and other workers.

It was agreed, notwithstanding the decision of the Films' Council to press the Board of Trade and Members of Parliament to urge that measures be taken along the lines of the F.I.E.C. proposals.

Studio Organisation

Organisational matters in film studios were discussed and joint co-operation between the N.A.T.K.E. and the A.C.T. arranged on certain matters of common interest.

NON-FLAM REPORT IN PROOF

To be Published Shortly, says Home Secretary

In the House of Commons on Thursday G. LE MANDER asked the Home Secretary whether he had now come to a decision with regard to the publication of the report of his Advisory Committee on the question of non-inflammable sub-standard films; and whether it was proposed to adopt the recommendations of the report.

SIR S. HOARE said he was not yet in a position to add anything to the answer given by the Parliamentary Under-Secretary of State to a similar question by the hon. member on May 25.

MR. MANDER asked if the Secretary could indicate when the publication of the report was likely to take place.

SIR S. HOARE said he understood that the document was already in proof and would be published very soon.

REFUGEE CAMP KINEMA

A kinematograph licence has been granted to the Director of the Kitchener Refugee Camp by Sandwich Town Council in respect of the camp kinema.

PORTSMOUTH BID FOR EARLIER S.O. SCREENING FAILS

Further Application to be Made

At the Portsmouth Branch meeting MR. CLARKE gave the report of the deputation appointed to wait upon the Watch Committee with regard to the Sunday opening hours. The secretary (A. Daniels), he stated, gave a general résumé of the position, and he followed by putting the case for the branch. At the present time the kinemas were permitted to open on Sundays from 5 p.m. until 10.30 p.m., but the programmes could not be commenced until 5.30 p.m., although they were allowed to play gramophone records from 5 o'clock onwards.

The concession they asked for, Mr. Clarke explained, was that the kinemas might be granted the option of starting the programmes at 5.15 p.m., which only meant that instead of playing gramophone records from that time they would be showing the actual film. He pointed out to the Watch Committee that this would not increase in the hours of attendants, that it would add to the convenience of the public, and be a great help to the exhibitors.

Restless Audiences

In some theatres, the audiences were inclined to be restless during the waiting period, and in many instances the public who came in later were deprived of seeing the full programme. At one time people were satisfied with one feature and shorts, and they were then able to show two complete programmes, but to meet the requirements of the public to-day the programme was usually composed of two feature films. Starting at 5.30 p.m., it was often impossible to show two complete programmes, which meant showing the first feature twice and sandwiching the second feature in between.

Mr. Clarke said that he pointed out to the Committee that if the 9d. and 6d. seats were full, the effect of this was that people had to stand in a queue, in perhaps inclement weather, until about 8.30 p.m., and even then they could only see one of the two main pictures. They could show the programme twice, however, if the films took the place of 15 minutes of gramophone records. The alternative would be to ask for added time after 10.30 p.m., but that would entail an extension of the permitted hours of opening, which they did not seek.

The VICE-CHAIRMAN added that the deputation retired while the Committee considered the matter, but several members left the room for another committee meeting before the decision was taken, and they were eventually informed that the request had been refused. He understood that the voting in the Committee was five to four.

MR. PHILLIPS said he could not understand why such a reasonable request had been refused.

Other members also expressed their dissatisfaction, and it was urged that another effort should be made to secure the concession, as the exhibitors would undoubtedly have the public behind them.

Another point made was the fact that there were comparatively few members of the Watch Committee present at the time out of a full Committee of 20 members.

A Further Application

Eventually, on the motion of MR. GLENISTER, seconded by MR. BLAKE, the secretary was instructed to write to the Watch Committee stating that the members were very disappointed with the result of the application and asking that a further deputation should be received, as the Committee was not fully representative when the decision was taken, and also emphasising the feeling of the members that the Committee did not fully appreciate the inconvenience that was caused to the public at the present time.

The "A" Film Fee

The SECRETARY reported that he had written to the K.R.S. with regard to the concession granted by the local authority under which "A" films could be shown to children with the permission of the Watch Committee, subject to the payment of a £1 fee for viewing. He suggested that as considerable benefit accrued to the renters from this concession, they should agree to the fee being deducted from their charges, in order to keep the concession alive.

In reply, a letter was received from Frank Hill, secretary of the K.R.S., stating that the members of his Council could not see their way clear to agree to the suggestion.

The CHAIRMAN suggested that if the renters were not prepared to pay the whole fee they should be asked if they would meet their percentage of the payment, and on the motion of S. H. PARSONS, seconded by MR. GLENISTER, the secretary was instructed to write to the K.R.S. again on these lines.

Notification was received from the Town Clerk that "Dawn Patrol" had been passed for exhibition to children unaccompanied by adults.

Arising out of the regrouping of branches into emergency areas under the Govern-

Continued on page 9

"BRIDAL SUITE"

Annabella and Robert Young head the cast of BRIDAL SUITE, which M-G-M are Trade showing this (Thursday) evening at 6.30 p.m. at the Cambridge Theatre. The support[ing] cast is a strong one and includes Walter Connolly, Billy Burke, Reginald Owen, Arthur Treacher, Virginia Field, Gene Lockhart, Charles Judels and Mitchell Lewis. Willi[am] Thiele directed with Edgar Selwyn producing

KINEMA SEAT PRICES

West End Licence Opposed

"MISREPRESENTATION TO PUBLIC" ALLEGED

ANOTHER kinema licence was opposed on the grounds of an alleged infraction of the seat price rule, at Wednesday's meeting of the L.C.C. Entertainments Committee.

The house in question is the Leicester Square Theatre. Messrs. S. Rutter and Co., on behalf of Dr. C. Rutter, opposed the extension of the music and dancing, and kinematograph licences beyond June 30 on the grounds of misrepresentation to the public.

The opponent's case was as follows:

At or about 8.25 p.m. on April 2, 1939, the outside box-office of the Leicester Square Theatre of Varieties had two female cashiers, one on the left side of the said box-office with a notice in her window reading "3s. 6d. standing." A commissionaire at the said box-office was saying "standing at 3s. 6d.—seats at 6s." There was already formed on the left side of the said box-office a queue of people.

Upon seeing the said queue and upon reading the said notice, and upon hearing the said commissionaire, Dr. Rutter, who was accompanied by his wife, went to the right side of the said box-office and purchased from the cashier on that side two 6s. seats and paid 12s. therefor, and saw two people leave the said queue and take 6s. seats immediately after Dr. Rutter.

Immediately after Dr. Rutter had purchased his tickets and whilst the two people who thereafter left the queue were purchasing the tickets the said commissionaire said to the cashier issuing the aforesaid 6s. tickets, "Do not sell any more 6s. tickets from here, send the people inside."

Upon entering the dress circle of the theatre Dr. Rutter saw that there were several groups of vacant seats at the back of the dress circle. Dr. Rutter was informed by an attendant that the said vacant seats, numbering over 30, were 3s. 6d. seats.

C.E.A. REGROUPING IN EMERGENCY

Portsmouth Meeting

Continued from page 7

rrent scheme, the SECRETARY stated that the branch had been asked to send representatives to a joint meeting with the London and Home Counties, the Southern Midlands, the Eastern Counties, the Kent County and the Hants and Isle of Wight branches. Unfortunately, it had not been possible for anyone to attend.

Mr. PARSONS stated that he represented Kent at the meeting. The head office for the emergency area would be at Reading, and as the Government and the C.E.A. areas did not coincide it was decided to form sub-committees, each with a convener who would keep in touch with the Government Divisional Officer. Arthur Taylor had offered to act as convener for that particular district, and two nominees were required from the Portsmouth branch to serve upon the sub-committee.

Coun. Mears and Mr. Glenister were appointed.

National Service Slides

The SECRETARY stated that he had received a letter from E. Bassett, secretary of the Portsmouth National Service Committee, with reference to the urgent need for further publicity, and suggesting that a conference might be arranged between the managers of the local kinemas and the Committee to discuss the matter and the facilities that might be afforded by means of slides.

Mr. DANIELS said that he had replied to Mr. Bassett stating that the branch had already received a volume of confidential correspondence regarding emergencies and screen announcements, and the theatres were having so many calls upon the use of the screen that it would soon become a medium for public announcements instead of entertainment.

In a further letter, Mr. Bassett wrote that in the circumstances it would be as well to let the matter remain in abeyance for the moment, and the secretary's action was approved.

Kinema Publicity

Through the efforts of Bert Miller, of the Savoy, six positions were secured for publicity in connection with the Royal Agricultural Show, and 25 kinemas and one theatre availed themselves of the advertising facilities offered.

Acknowledgment was made of this by the branch by a very hearty vote of thanks to Mr. Miller.

CAPT. J. SMITHSON reported that the Committee appointed to consider the production of a local films guide were prepared to make a recommendation to the branch, but in view of the time remaining for discussion, it was decided to defer this matter to the next meeting.

The Sussex Match

Reference was made to the arrangements for the fifteenth annual joint outing of the Sussex and Portsmouth branches, to be held at the Beach Hotel, Littlehampton, on Wednesday, June 20, and Mr. BLAKE stated he was making up a cricket team and would be glad to hear from anyone who wished to play.

FORMBY AS A JOCKEY

George Formby appears as a jockey in his latest film, COME ON, GEORGE, now being produced at Ealing for release by A.B.F.D.

Child Labour in Entertainment

NEW PRESSURE ON HOME OFFICE

Representatives of the Executive Committee of the Home Office Advisory Committee will shortly be pressing for the complete abolition of schoolchild employment, one of the aspects of which is the employment of young children for entertainment purposes.

In this connection the Association of Education Committees is asking education authorities throughout the country to state any views which they may have reached arising out of the operation of that clause of the Children's Act which allows the employment of young children for entertainment purposes.

Amalgamated Out of Receiver's Hands

An announcement from the City states that A. A. Lough, of 8, Fredericks Place, Old Jewry, E.C.2, ceased to act as receiver and manager to Amalgamated Studios on May 26, 1939. The studios are now leased to the Government.

KINEMAS, LTD., PAYS 10 PER CENT.

Properties in South Africa

Kinemas, Ltd., the South Africa Holding Co., announces a final dividend of 5 per cent., making a total of 10 per cent. for 1938. For the previous period of six months there was a dividend of 6¼ per cent. actual, while 11¼ per cent. was paid for 1936-37, the company's first year.

Kinemas, Ltd., owns five kinemas, which are let to African Consolidated Theatres, Ltd., for terms of 40 years, from November 1, 1936.

In 1932, Kinemas, Ltd., African Theatres, Ltd., and African Films, Ltd., effected an amalgamation by transferring the entire businesses, and leasing the respective theatres, to African Consolidated Theatres, Ltd.

Film distributing interests were sold to African Consolidated Films, Ltd. These two consolidated companies now own or control the greater part of the entertainment Industry of kinemas, theatres and music halls in Africa, south of the Equator.

Kinemas, Ltd., owns 22 per cent. of the share capitals of each of the consolidated companies.

New Companies Registered

British Consolidated Pictures, Ltd.—Registered June 8. Capital £1,000 in 4,000 shares of 5s. each. Film producers, etc. Solicitors: Bell, Temple, Cooke and Co., 11-13, Baker Street, Portman Square, W.1. Registered office: 199, Piccadilly, W.1.

Dan Birt, Ltd.—Registered June 9. Capital £100 in £1 shares. Film producers, etc. Daniel Birt, Laleham, Middlesex; Daniel K. Capper Birt, Merstham, Surrey. Solicitors: Birt and Son, 34, Borough High Street, S.E.1. Registered office: 34, Borough High Street, London Bridge, S.E.1.

Savoy Film Productions, Ltd.—Registered June 6. Capital £100 in 100 shares of £1 each. Film producers, etc. Secretary: Fdk. W. Hughes, 61-2, Gracechurch Street, E.C.

B.X.I., Ltd.—Registered June 8. Capital £5,000 in 5,000 shares of £1 each. Play and film producers, kinema proprietors, etc. Solicitors: Stephenson, Harwood and Tatham, 16, Old Broad Street, E.C.2.

Tamworth Theatres, Ltd.—Registered June 7. Capital £2,000 in 2,000 shares of £1 each. To acquire the Palace Theatre and the Grand Theatre, Tamworth. Permanent directors are:—Miss Ethel Thornburn (chairman), and Mrs. Hilda Gilbert, 17, Comberford Road, Tamworth, Staffs. Solicitors: Argyle and Sons, Tamworth, Staffs.

Intimate Theatre (Muswell Hill), Ltd.—Registered June 7. Capital £5,000 in 5,000 shares of £1 each. Theatre and kinema proprietors, etc. Permanent directors are:—Herbert W. Clements (chairman), Lincoln's Inn, W.C.2; Chas. A. Hodge, Winchmore Hill, N.21; and John S. Clements.

British Darimont Screen Co., Ltd.—Registered June 5. Capital £3,000 in 1,530 ordinary "A" and 1,470 ordinary "B" shares of £1. To acquire a licence to use an invention patented by Leopold Darimont, and manufacture and deal in kinema screens, lenses, etc. Permanent directors are:—Robert Salisbury (managing director and chairman), 145, Bath Road, Hounslow, Middlesex (director of Coltman Displays, Ltd.); Leopold Darimont, 266, Rue Adolphe Willemyns Anderlecht-Brussels, Belgium. Solicitors: Hugh V. Harraway and Son, 2, Field Court, Gray's Inn, W.C. Registered office: Fairfield Works, Hounslow, Middlesex.

INCREASE OF CAPITAL.

Hay's Western Cinemas, Ltd., 18, Windsor Place, Cardiff.—The nominal capital has been increased by the addition of £2,900 in £1 ordinary shares, beyond the registered capital of £100.

SATISFACTION.

Associated Cinema Properties, Ltd., 30-31, Golden Square, W.1.—Satisfaction (a) to the extent of £60,000, on March 21, 1939, of mortgage dated February 25, 1935, and registered February 27, 1935; (b) to the extent of £5,000 on January 21, 1939, of mortgage dated July 26, 1906, and registered July 20, 1936, and (c) to the extent of £90,000 on March 21, 1939, of mortgage dated February 25, 1935, and registered February 27, 1935.

SHARE MARKET

KINEMA STOCK PRICES IDLE

The kinema share market has again relapsed into a condition of almost complete idleness. Most of the debentures, which had been rising rapidly, reacted, although Associated British Picture Corporation 5 per cent. debentures gained a further 30s. at £98½. The ordinary shares of the same company, however, were lowered 4½d. to 12s. 4½d. Gaumont debentures declined £1 to £77½, and Odeon debentures £2 to £82.

Baird Television deferred were called 1s. 2½d., against 1s. 3d. in the previous week. General Theatres preferred declined 3d. to 7s. 1½d., Moss Empires ordinary a similar amount to 19s. 6d., and Moss Empires preference also fell 3d. to 15s. 3d. Scophony 5s. ordinary shares were 1½d. better at 4s. 4½d., and Union Cinemas second preference were 3d. higher at 1s. 6d.

	Last week.	This week.	Movement.
African Theatres Ord.	32/6	32/6	—
Assoc. Brit. Pic. Corp. 5/- Ord.	12/9	12/4½	— -/4½
" 6% Pref.	£97	£98½	+ £1½
" 5% Debs.	£97	£98½	+ £1½
A.P.P.H. Ord.	14/-	14/-	—
Assoc. Talk. Pic. Ord. 5/-	/1½	-/1½	—
Baird Tele. 20% Pref. Ord. 2/6	1/-	1/-	—
" Defd. Ord. 2/6	1/3	1/2½	—/-½
Brit. & Dom. Films £1	1/-	1/-	—
Brit. Lion Pref. Ord.	3/3	3/3	—
Capital & Prov. News 5/-	3/3	3/3	—
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont-British Ord. 10/-.	2/9	2/9	—
" "A" Ord.	1/3	1/3	—
" 5½% 1st Pref.	10/4½	10/4½	—
" 4½% New Debs.	£78½	£77½	— £1
General Theatre Pref.	7/4½	7/1½	— -/3
" 6½% 1st Mort. Deb.	£82	£82	—
London Pavilion £1 Ord.	10/7½	10/7½	—
" 6% £1 Pref.	16/6	16/6	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/10½	1/10½	—
Mde. Tussaud £1 Prefd. Ord.	15/-	15/-	—
Moss Empires £1 Ord.	19/9xd.	19/6	— -/3
" £1 Cum. Pref.	15/6xd.	15/3	— -/3
Odeon 5/- Ord.	6/-	6/-	—
" 5% Debs.	£84	£82	— £2
P.C.T. Ord. 10/-	21/3	21/3	—
" 7½% Pref. Ord.	20/3	20/-	— -/3
" Cum. "A" Pref. £1	22/6	22/6	—
" Cum. "B" Pref. £1	21/-	21/-	—
" Const. 7% Pref.	21/3	21/3	—
Scophony 5/- Ord.	4/3	4/4½	+ -/1½
Sound City (Films) 5/- Ord.	-/7½	-/7½	—
" 6% Pref.	2/6	2/6	—
Stoll Theatre Corp.	1/10½	1/10½	—
Twentieth Cent. 5/- Ord.	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/6	-/6	—
" 1st Pref.	3/9	3/9	—
" 2nd Pref.	1/3	1/6	+ -/3
Union Cine. Sub. Props. 6% Pref.	12/-	12/-	—
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

HIGHER MINIMUM AGE FOR PROJECTIONISTS?

County Councils Confer

SUGGESTED CHANGES IN 1909 ACT

AN amendment to the regulations covering the employment of projectionists provided by the Hertfordshire, Middlesex and Surrey County Councils proposes a higher minimum age and the presence of at least two operators in the enclosure during an exhibition.

The matter was discussed by the Legal and Parliamentary Committee of the County Councils Association when it was decided to defer its consideration until the next meeting of the Committee.

The suggested amendment is to paragraph 7 (1) (b) of the regulations made by the Secretary of State under the Cinematograph Act, 1909.

The Secretary reported that the Surrey County Council had suggested a minimum age of 18 years for operators, and that, in the opinion of the Middlesex County Council, the need for revision of this regulation was emphasised during a recent strike of kinematograph employees, when, although projection staffs were much depleted, it was found that the regulation was nevertheless complied with.

BROMSGROVE APPLIES FOR S.O.

Petition Reveals 100-1 in Favour

In spite of opposition of the local churches the Bromsgrove U.D. Council at its last meeting decided to apply to the Home Secretary for an order authorising the issue of Sunday opening permits for the three local kinemas, the Plaza and Regal, Bromsgrove, and the new Rubery Cinema, Rubery.

A joint application was made to the Council by T. MacDermott, Bromsgrove, and Coun. W. T. Hodge, of Birmingham. In support of their contention that there was a public demand for Sunday opening they presented a petition which revealed 2,686 inhabitants in favour and only 252 against.

In opposing the application, the Rev. T. C. de la Hey (Vicar of Bromsgrove), who was accompanied by the Rev. H. W. Hunt, of the Baptist Church, contended that the 2,686 votes in favour of Sunday opening represented only 8.5 per cent. of the population of the area.

The decision of the Council is subject to confirmation at a public meeting at which a poll may be demanded.

Leeds Sunday Concerts Refused

Leeds Watch Committee has refused to grant an application for permission to hold six international celebrity concerts on Sundays from October, 1939, to March, 1940, at the Paramount Theatre, The Headrow.

I.O.M. STILL TAX FREE

"A Blessing Enjoyed From Home Rule"

The Isle of Man will continue to enjoy immunity from the Entertainment Tax for another year at least.

The island's Budget was presented by Admiral W. S. Leveson Gower, the Lieut.-Governor, in the Tynwald Court last week, and instead of imposing the Entertainment Tax the island's government decided to introduce surtax on incomes of £2,000 and over.

Samuel Norris, one of the members for Douglas, congratulating the Governor on avoiding the Entertainment Tax, said their immunity from that particular form of taxation was one of the few blessings they enjoyed from Home Rule in the Isle of Man. Such a tax would have been regarded as a serious matter by the island's visitor industry, but surtax affected those best able to meet taxation.

FIRE AT CHELMSFORD EMPIRE

Stage Completely Gutted

An outbreak of fire at the Empire, Chelmsford, last Thursday, caused considerable damage to the stage and roof of the kinema. The fire was detected just before the evening performance at 5 p.m., and although several brigades were summoned the flames quickly gutted the proscenium end of the building.

Films and apparatus were taken from the projection room as a precautionary measure. The cause of the outbreak is not known.

Plans are to be put in hand as soon as possible for rebuilding. The Empire which, incidentally, was menaced only a fortnight ago when a near-by sack factory was completely destroyed by fire.

NO HYDRANTS IN KINEMA

At a meeting of the Crosby Borough Council on Wednesday two members drew attention to an item in the minutes of the Fire Brigade Committee stating that there were no hydrants in the kinemas. They wanted to know whether it was in the interests of public safety there should be no hydrants.

The Mayor said the matter had been reported to the police.

C.

Casey Johnson finds a friend in the jungle. A scene from FIVE CAME BACK, a forthcoming RKO Radio Trade show starring Chester Morris, Lucille Ball and Wendy Barrie

Scotland May Wait Ten Years for Television

GOVERNMENT POLICY CRITICISED

A VIGOROUS attack on the Government for its slow policy in regard to provincial television was made by C. O. Stanley, chairman of the Television Development Committee when he addressed the annual convention of the Scottish Music Merchants' Association at Peebles Hydro last week.

Mr. Stanley said if the present policy continued it might be ten years yet before Scotland had a television service, and he regarded the position as most serious.

He had just completed a tour of the provinces, and he found that public opinion was enraged at the Government's attitude. He felt the public would not any longer tolerate the lack of activity in extending provincial television, and he could foresee repercussions of a serious nature.

EDGAR WALLACE THRILLER

Jack Hawkins and Phyllis Brooks in THE FLYING SQUAD, a new Associated British picture being made at Shepherd's Bush under the direction of Herbert Brenon

SILVER JUBILEE OF P.R.S.

£600,000 Copyright Fees for Current Year

AMONG the guests at the silver jubilee dinner of the Performing Right Society at the Trocadero this Thursday evening will be Kenneth Lindsay, M.P., Parliamentary Secretary to the Board of Education. Leslie Boosey, chairman of the Society since 1929, is to preside.

Founded in 1914 with 39 members to protect composers' rights in the public performance of music, the P.R.S. to-day has a membership of 1,800 British composers, lyric writers and music publishers.

The income for the current year, derived from fees collected for copyright music performed in public, is over £600,000. Nearly half of this comes from the B.B.C.

In the first year of the Society's operations the income totalled just over £4,000. In Great Britain and Ireland 45,000 places of entertainment hold the Society's licence.

The P.R.S. is affiliated with 22 similar organisations throughout the world, representing over 50,000 composers. The music controlled by the Society at home and abroad through its foreign affiliations totals over 2,000,000 works, ranging from dance numbers to sonatas and symphonies.

ODEON, SHEFFIELD, BUILDING DELAY

Council's Question About Contract

Questions were asked at last week's meeting of the Sheffield City Council on the contract between the Odeon Co., Ltd., in regard to the lease of the land in Norfolk Street, Sheffield. It was stated that the date was July 22, 1937, at a ground rent of £2,500 per annum, on a 99 years' lease from June 24, 1937, and that the building was to be erected and completed by June 24, 1938. However, no deposit had been made by the company and the lease had not been signed.

A ground rent due from the company had been paid and the kinema is to be completed on April 1, 1940.

FUTURE OF BRISTOL EMPIRE

A.B.C. Gives Up Control on June 24

It is probable that the picture career of the Empire Theatre, Bristol, will continue for a while after A.B.C. gives it up on June 24. Bristol licensing justices have granted the transfer of the kinematograph and other licences to E. Bruce Louder, such transfer to take effect from June 24.

It is understood that it is intended to continue film programmes at the house for the time being and to redecorate and reseat the building while performances are being carried on in the usual way, instead of closing down for a period as was first intended. According to present plans, the house will revert to variety later on.

DEANNA DURBIN TIE-UP

Editorial News Feature

Girls' Own Paper, 6d. monthly, tying-up with Universal's new Deanna Durbin picture, "Three Smart Girls Grow Up," the great Leicester Square Theatre success, is presenting free with the June number a magnificent gift portrait of Deanna, carrying the signature of the 16-year-old star. No other words except "Sincerely, Deanna Durbin," appear on the 10½ by 7½ in. plate, which shows Deanna in her garden, accompanied by her dog.

Advertising the gift number, attractive five-colour double-crowns have been issued. The poster shows an actual photogravure reproduction of the plate against a pale blue background. Striking red and deep blue lettering announces the gift. More than 200 railway station sites are exhibiting the posters, and newsagents everywhere are making special selling displays.

ANOTHER J. F. DONALD PROJECT FOR ABERDEEN

Building to Start in Woodside Area

J. F. DONALD

Work will soon be started in the erection of a new kinema in Woodside, Aberdeen, which will have seating accommodation for 1,204 persons. The kinema, which will cost about £15,000 to construct, is being built for James F. Donald (Aberdeen Cinemas, Ltd.).

Plans for the kinema have been approved by the Aberdeen Plans and Town Planning Committee, but they have had to be remitted to the Streets and Works Committee of Aberdeen Town Council for their approval on account of the fact that street widening is involved in the layout.

The staffs of Donalds' Cinemas, Aberdeen, numbering 200, held their annual outing last Sunday to Tarland on Deeside. Games and sports were enjoyed throughout the day in a field behind the hotel in Tarland, at which luncheon and tea were served.

Among the guests were P. J. Donald, R .M. Donald, and Mr. and Mrs. H. M. Donald.

The arrangements were in the hands of A. Leslie (chairman), J. Conlan (secretary), Slatter, Sutherland, Phillip, and Beattie.

£1,200 Improvment Plans

Extensive alterations and improvements are about to be carried out at the Torry Cinema, Aberdeen. Plans for these were recently approved by the Aberdeen Plans and Town Planning Committee.

The improvements, which will cost about £1,200, will include the re-seating of the area, new flooring, exit doors and offices.

S.P.F.A. Sunday Shows

Last Sunday, in the Berkeley Hall, the Scottish Peoples' Film Association exhibited "Fight to the Last," a graphic record of China's efforts to stem the Japanese invasion, and "Peace and Plenty," a film that contrasts an ideal Britain of the future with the Britain of the present. Supporting pictures were a Chaplin comedy and "The River." The association will also give a special exhibition of the Russian film, "If War Should Come" in the Langside Halls on Sunday next, June 18.

These exhibitions are free to members of the S.P.F.A. and to a limited number of the public.

All Kinema Wedding.

An event of considerable interest to the Trade in Glasgow and the West of Scotland is the marriage on June 23 in Ballikenrain Castle Hotel, Balfron, of Miss May Bendon, daughter of Willie Bendon, to Eddie Bryson, son of W. N. Bryson, of the A. B. King circuit.

COMEDIAN OPENS REGAL, SHOTTS

Broxburn Enterprises, Ltd., 1,400 Seater

Last Saturday afternoon the new Regal Theatre at Shotts was opened by Dave Willis, the well-known Scots comedian.

Erected by Broxburn Enterprises, Ltd., of which Major Walker, who, for the past 23 years, has been closely identified with the kinemas business in West Lothian, is general manager, the house has cost £28,000 and has a seating capacity of over 1,400.

The house manager is John Finnegan, who was assistant manager at the company's Regal in Broxburn.

Glasgow on the Screen

On Thursday morning last week the Lord Provost and members of the Glasgow Corporation were invited to the New Savoy to see the film made by Scottish Film Productions entitled "Glasgow, City of Achievement." The film was produced by Stanley L. Russell, who has also made a new film of "The Clyde," which is nearing completion.

An F. N. Wedding

Last Friday afternoon Wm. Bauchop, one of First National's Scottish representatives, signed another contract when in a Paisley church he was married to Miss Mary Hamilton, of Paisley.

He was given a send-off on Thursday afternoon from Dunlop Street with individual gifts from Willie Arthur and his fellow salesmen and also a presentation from the sales staff.

Forthcoming Shows

Willie Arthur advises us to remind Scottish exhibitors that his Scottish Trade show of the Errol Flynn special, "Dodge City," has been definitely fixed for Tuesday, July 11, in La Scala at 10.45 a.m. "Confessions of a Nazi Spy" is scheduled for Trade showing at La Scala on Thursday, June 22, at 10.45 a.m.

Cinema Club Honours Ex-Presidents' Wives

CLOSING LUNCH OF THE SEASON

THE Cinema Club's closing luncheon for the season was held in Craig's Rhul Restaurant, Sauchiehall Street, Glasgow, last Friday. It was Ladies' Day, and there was an attendance of nearly 80 members and friends.

After the luncheon President Gordon handed over his duties as chairman to Mrs. Jean Robertson, who introduced the guests—the ladies of the Glasgow Press—Miss Catherine Gordon, Mrs. Jack House, Miss Clark, Miss Smeale, Miss Sinclair and Miss Hird; also Mrs. A. B. King, Mrs. W. Bendon, Mrs. Ritson Bennell, Mrs. Gus Bostock, all ex-presidents' wives; Mrs. Gordon, Miss Healy and Mrs. Jack Raymond. She also introduced Jock Kirkpatrick, who had brought along Tommy Morgan; also Jack Raymond, from the King's, and the Five Sherry Brothers, from the Pavilion, who entertained the company.

The cups and prizes won at Gleneagles outing were presented by Mrs. Gordon. These were as follows: Bendon Cup, George Lee; runner-up, Angus Pickard. Square Cup, George Urie Scott; runner-up, Jack Brackenridge. Visitor's Prize, D. Bull (of David Allen and Sons).

Percy Gordon proposed a vote of thanks to the Ladies' Committee for the arrangements, to Jack Britton and his boys for the music during the luncheon, and to all the guests. On behalf of the ladies of the Press Miss Isabel Sinclair, of the Scottish *Daily Express*, voiced their thanks and appreciation.

Mr. Gordon gave details of the outing to Dunblane and appealed for a hearty response.

The next luncheon will be held on September 8.

CINEMA CLUB GOLF OUTING

C. Beveridge Wins Freidman Trophy

Last Sunday a party of nearly forty club members and friends spent a most enjoyable day at Dunblane Golf Course by the courtesy of Dunblane Golf Club. As usual, this outing was of the picnic order, and to the ladies of the club present—Mrs. Gordon, Mrs. Bostock, Mrs. McPhie, Mrs. Simmons, Mrs. Robertson and others—the members were indebted for an excellent lunch.

Charles Beveridge, two down on bogey, was the winner of the Freidman Trophy. The Visitors' Prize was tied for by D. Bull and Mr. Rafferty, of Milngavie, the winner ultimately being given as Mr. Rafferty.

The thanks of the visitors are due to Jack Brackenridge for his complete arrangements and despite the showery weather the day was voted another big success.

Mary Pickford's Visit

Willie Bendon, Scottish manager for United Artists, had a busy day last Sunday when he acted as host to Mary Pickford and husband Buddy Rogers on their two days' lightning visit to Scotland. Willie met the "world's sweetheart" and her husband on their arrival at the Central Station on Sunday morning and took them and Loch Lomond.

Hooliganism Ag...

At Hamilton Sheriff Court a young man was sentenced to thirty days' imprisonment for creating a disturbance in a public lavatory kinema and assaulting a kinema attendant.

Back on the Ro...

Willie Caldwell, one of the oldest travellers on the road, has returned to his usual rounds after a serious illness. Trade friends were pleased to see him at the Cinema Club luncheon on Fr...

Showing Next Week in London

Astoria.—"The Adventures of Huckleberry Finn" (M-G-M) and "The Mind of Mr. Reeder" (Grand National).

Carlton.—"Louise" (European).

Curzon.—"Carrefour" (United Curzon Corp.) and "Trunk Crime" (Anglo-American).

Davis, Croydon.—"Thanks For Everything" and "Mr. Moto's Last Warning" (20th-Fox).

Dominion.—"The Little Princess" (20th-Fox) and "The Mystery of Mr. Wong" (Pathé).

Empire. — "Good-bye, Mr. Chips" (M-G-M).

Gaumont.—"Jesse James" (20th-Fox) and "Let's Be Famous" (A.B.F.D.).

Leicester Square.—"You Can't Cheat an Honest Man" and "Society Smugglers" (G.F.D.).

London Pavilion.—"Trouble Brewing" and "Among Those Present" (A.B.F.D.).

Marble Arch Pavilion.—"Three Smart Girls Grow Up" (G.F.D.).

Metropole.—"The Adventures of Huckleberry Finn" (M-G-M) and "The Mind of Mr. Reeder" (Grand National).

New Gallery.—"The Story of Irene and Vernon Castle" (RKO-Radio).

New Victoria.—"The Little Princess" (20th-Fox) and "The Mystery of Mr. Wong" (Pathé).

Odeon.—"Stagecoach" (U.A.).

Paramount.—"They Made Her a Spy" and "Fisherman's Wharf" (RKO-Radio).

Paris.—"Hotel du Lord" (United Curzon Corp.).

Plaza. — "Invitation to Happiness" (Paramount).

Ritz.—"Fast and Loose" (M-G-M).

Stoll.—"Pygmalion" (G.F.D.) and "The Lady Vanishes" (M-G-M).

Tivoli.—"Gunga Din" (RKO-Radio) and "What a Woman" (Columbia).

Warner.—"Confessions of a Nazi Spy" (First National).

A UNIVERSAL PICTURE

THE SUN NEVER SETS

TRADE SHOW
CAMBRIDGE THEATRE
MONDAY JUNE 19th
AT 3 P.M.

TO-MORROW AT MIDNIGHT

with

JUNE LANG

•

ROBERT KENT

•

ED BROPHY

•

ETIENNE GIRARDOT

•

HORACE MacMAHON

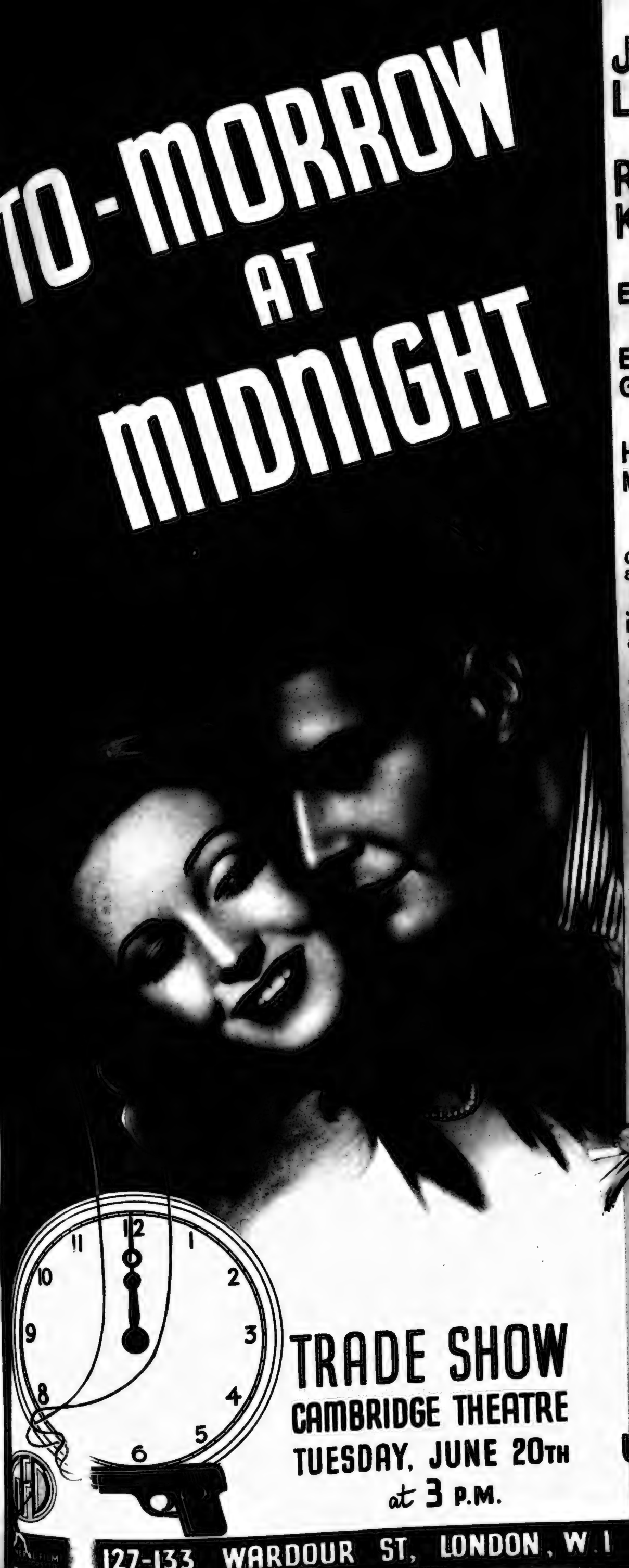
•

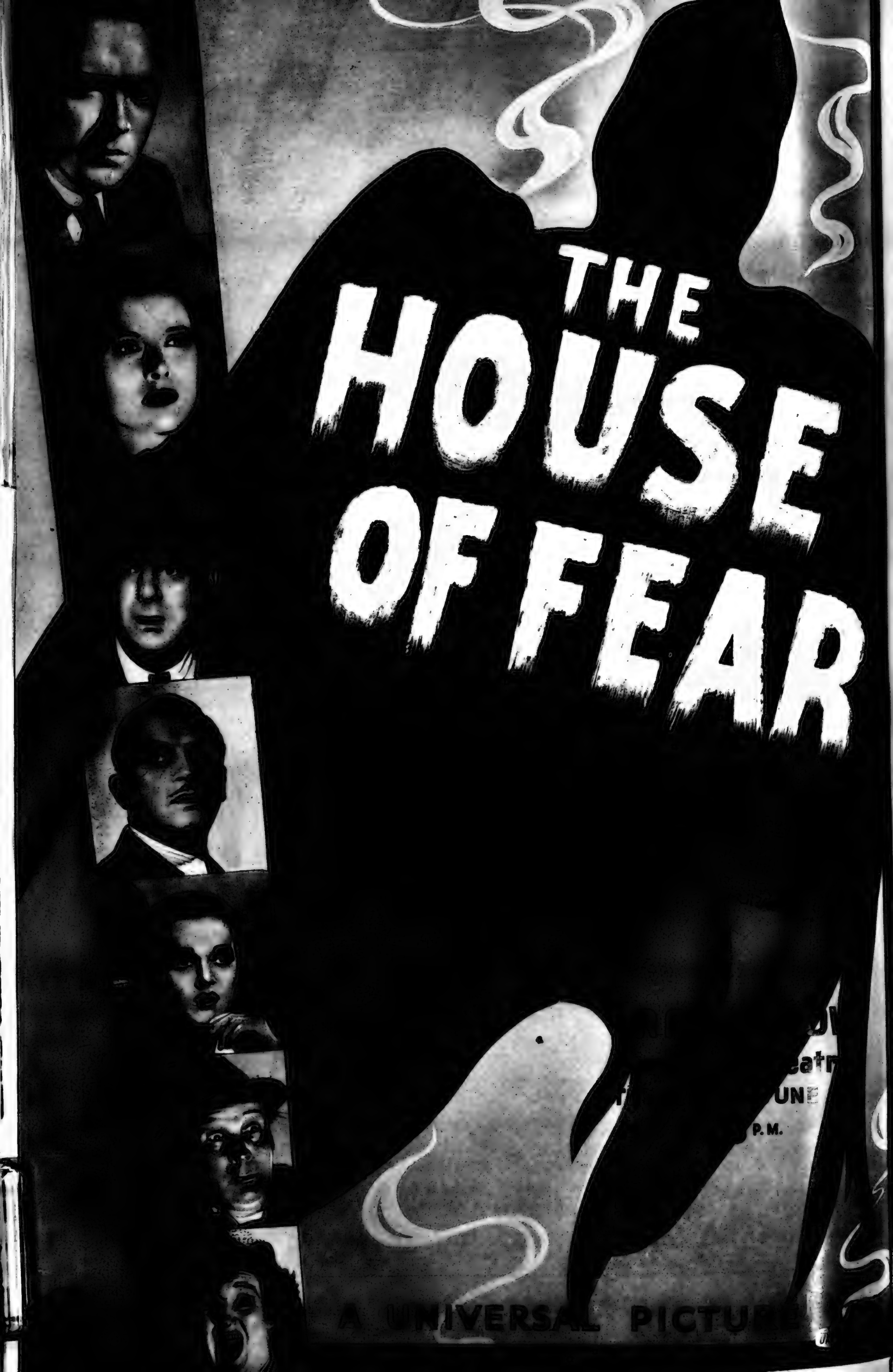
SCREENPLAY BY
CHARLES GRAYSON
& ARTHUR T. HORMAN

ORIGINAL STORY BY
JULIAN BLAUSTEIN
DANIEL TARADASH
& BERNARD FEINS

DIRECTED BY
ALBERT S. ROGELL

ASSOCIATE PRODUCER
MAX GOLDEN




THE
HOUSE
OF FEAR
A UNIVERSAL PICTURE

"THE SUN NEVER SETS"

D... Fairbanks, Jun., co-stars with Basil Rathbone, Virginia Field and C. Aubrey Smith, in the Universal picture, THE SUN NEVER SETS, which is to have a ga... sentation at the Winter Garden Theatre, Blackpool, at 9.30 p.m., on Wednesday, June 28, on the occasion of the 1939 C.E.A. Conference. The trade-show will take place at the Leicester Square Theatre, on Thursday, June 29, at 9 p.m., when it is to be presented by General Film Distributors, Ltd.

F

"ONLY ANGELS HAVE WINGS"

Cary Grant and Jean Arthur in ONLY ANGELS HAVE WINGS, which Columbia is Trade showing on June 19, at 8.30 p.m., at the Cambridge Theatre. It has been described "as exciting an entertainment as the screen has to offer." Directed by Howard Hawks, ONLY ANGELS HAVE WINGS is claimed to be one of the most spectacular and thrilling subjects ever filmed

Trade at Play

KINE. CRICKET CUP RESULTS

R. Salisbury, presenting the Coltman Summer Cup to R. D. Garton at the A.B.C. Golfers' Circle meeting at Grim's Dyke Club, Hatch End, last Sunday

Leon G. Turrou, former agent for the United States Federal Bureau of Investigation, and author of the book, "The Nazi Spy Conspiracy in America," who is now in England in connection with the London premiere of First National's CONFESSIONS OF A NAZI SPY, at the Warner Theatre on Friday, June 16

D. and P.'s One Run Win Over G.-B.

A.B.F.D. TO MEET HOLDERS IN SECOND ROUND

BY the narrow margin of one run D. and P. Studios gained an exciting victory over Gaumont-British in their second round fixtures. Scores: D. and P. Studios, 130; Gaumont-British, 129.

A brilliant knock of 74 by Goodyear, and some successful bowling by Waller, who took four for 10, were the outstanding performances for the winners. For Gaumont-British L. Waller, with 40, was the highest scorer, while Tompkins, with seven for 51, had the best bowling analysis.

With the big score of 154 for two A.B.F.D. defeated RKO-Radio (20) in their first-round game, and so earn the right to meet Western Electric, the holders, in the second round. Last year these two teams were the finalists.

Winning the toss RKO-RADIO put A.B.F.D. in to bat. Playing confidently, the opening batsmen soon had the measure of the bowling, and runs came at a fast pace. Dooley, with 65, was the chief contributor, while Foster (43), Elkins, A. (25), and Tuck (19) were the other scorers. Dooley also carried off the chief bowling honours with six wickets for five.

The draw for the second-round matches—which are to be played by June 25—is as follows:—

M-G-M *v.* Kodak "B."
A.B.F.D. *v.* W.E.
Winads *v.* Granada, N. Cheam.

As reported above the game D. and P. versus G.-B. has already been played, resulting in a win for the studio side.

G.-B.'s Big Sports Meeting

CHALLENGE TO TRADE ATHLETES

THE Committee of the Gaumont-British Sports Club have arranged the "biggest ever" line-up of attractions in the history of the Club for the gala day and sports meeting on Sunday, June 25.

The track racing promises to be more exciting than ever and the Gaumont-British crack relay team, which just recently won the relay championship of the Midland Sports, issues a challenge to the whole of the Trade for the open mile relay.

At least three county champions are competing in the entries.

The G.-B. Health and Beauty Contest is arousing considerable interest among the fair employees of the Corporation, and the judges, who are going to choose the girl who will become famous over-night as "Miss Gaumont-British," are Frances Day, Louis Levy, Christopher Stone, and Betty White, the casting director of 20th Century-Fox Gainsborough Studios.

Bryan Michie will compère a two-hour variety show in the special G.-B. Theatre of varieties, which is being built in the grounds; twenty good acts will battle for the title of the best G.-B. Amateur Act.

Prizes will be presented by Frances Day.

Tickets may be obtained from the secretary, Mr. Redway, at New Gallery House.

DOWN TO THE SEA WITH A.C.T.

Margate Bound on June 25

Margate is to be invaded on Sunday, June 25, by the A.C.T. Laboratory Social Club on the occasion of their annual outing. A hundred and fifty tickets have already been sold, and only a hundred more remain available. As the demand is keen application should be made early to A. W. Garner, the Social Club secretary. Inclusive price for the outing is 8s. 6d.

The party will travel in a special section of the train leaving Charing Cross at 10 o'clock, arriving at Margate at 12.12, where lunch and tea will be taken.

LANCS PARTIES FOR BLACKPOOL

C.E.A. and Guild Arrangements

Large parties of exhibitors, projectionists, members of kinema staffs and friends are expected to travel from Liverpool and Manchester on Sunday, June 25, for a pre-view of the C.E.A. Exhibition to be held at the Casino, Blackpool. Charles Littler, secretary of the Manchester C.E.A., states that arrangements have been made in regard to day and half-day excursion trains from the various towns in the Manchester branch territory, particulars of which can be obtained at the local railway stations. He asks that early application be made to him for exhibition tickets.

Arrangements for the party from Liverpool have been made by the North-Western Branch C.E.A., of which W. J. Speakman is chairman, and the Liverpool Court of the Guild of Projectionists (chairman H. B. Smith). A special train will leave Exchange Station, Liverpool, at 12.40 p.m., arriving at Blackpool at 2.4 p.m. The fare is 3s. 8d., and it is pointed out that railway tickets, if required, must be purchased when applying for exhibition tickets; they will not be obtainable at the special rate at the station.

"Glebelands" Garden Party Success

BRILLIANT TRADE ATTENDANCE

GLORIOUS weather, enthusiastic organisers and a large attendance of all grades of the Industry combined once more to make the annual "Glebelands" garden party an outstanding social success, from which the C.T.B.F. funds must have benefited considerably.

Proceedings started shortly after lunch, when the various side shows, presided over by various well-known personalities, opened to big business and continued without intermission until a late hour, when dancing wound up a day which for most of us was full of hectic amusement and enjoyment.

The main event of the programme was the sports meeting, the prizes for which were presented by Linden Travers, Islington film star. Reginald C. Bromhead presided at the ceremony, at which Wally Patch acted as announcer. Results:—

Sports Winners

Girls' 50 yds. Handicap.—1, J. Gibson; 2, P. Roble.
Boys' 80 yds. Handicap.—1, D. Richards; 2, K. Marks.
Thread-the-Needle Race.—1, Miss J. Stewart (U.A.), T. Walker (Paramount); 2, Miss C. Brazier (U.A.), W. Pitcairn (U.A.).
100 Yards (Ladies').—1, Miss M. Gibbs (First National); 2, Miss C. Johnson (G.F.D.).
100 Yards (Men).—1, J. P. Seabourne (Highbury); 2, A. R. Tipple (Nat. Screen).
Skipping Race.—1, A. Carfrae (G.F.D.); 2, F. C. Bardford (G.F.D.).
Potato Race.—1, Miss J. Kessler (County Cinemas); 2, Miss J. Stewart (U.A.).
Sack Race.—1, C. B. Puttock (A.B.F.D.); 2, J. L. Hawkins (Paramount).
Hurdles (Men).—1, A. R. Tipple (Nat. Screen); 2, A. Carfrae (G.F.D.).
Relay Race (Men).—1, G.F.D. Team.
Veterans (of 1903).—1, C. W. Perry.
Veterans' Handicap (over 40).—1, T. Slater (Paramount).
Relay Race (Ladies).—1, G.F.D. Team.
High Jump (Men).—1, J. P. Seabourne (Highbury); 2, A. R. Tipple (Nat. Screen).
Cigarette Race.—1, Miss M. Gibbs (First National), A. Dodd (Warner); 2, Miss T. M. McCarthy (Columbia) and —, Constant.
Hurdles (Ladies). — 1, Miss M. Gibbs (First National); 2, Miss C. Johnson (G.F.D.).
High Jump (Ladies).—1, Miss M. Gibbs (First National); 2, Miss C. Johnson (G.F.D.).
Egg-and-Spoon Race.—1, Miss J. Stewart (U.A.); 2, Miss R. Kessler (County Cinemas).
Obstacle Race.—1, A. R. Tipple (Nat. Screen); 2, A. Carfrae (G.F.D.).
Darts Matches.—Ladies, A.B.F.D. Team; Men Paramount "E" Team.

The officials responsible for the arrangements were: R. C. Bromhead (chairman), Tommy Welsh and R. C. O. Viveash (secretary). The Organising Committee comprised Messrs. W. Turner, of Warner (Chairman), and F. T. Harvey, National Screen Service (vice-chairman); Arthur Moss, Associated British; F. W. Baker, Butcher's; W. H. Clark, First National; W. Smith, United Artists; G. T. Byatt, Paramount; W. H. Lee, County Cinemas; S. Young, Pathé; H. H. Bramble, Columbia; E. J. Browning, 20th-Fox; E. J. Lee, A.B.F.D.; M. Raymond, M-G-M; W. H. Lock, Associated British; W. Kellino, Gainsborough; J. Godfrey, RKO-Radio; S. F. Holden, G.F.D.; and Major R. W. Crampin, Kodak.

WOODERSON IN SPORTS SERIES

Grand National Release

Sydney Wooderson, the famous "miler," who recently broke the 4-mile record, is featured in No. 4 of Grand National's "Champions of Sport."

Each one of this series of eight one-reelers, produced by John Betts, with a commentary by Harold Abrahams, features an athlete supreme in his own field.

In this series Wooderson shows, by means of slow-motion and an explanation by Abrahams, just how he achieves his remarkable pace for such a small man.

Others in this series are Len Harvey, Pam Barton and other world-famous names.

Tommy Trinder and Fred Emney in SHE COULDN'T SAY NO, a new Associated-British film

A.B.C. GOLFERS' CIRCLE

Keen Fight for Coltman Cup

THE annual summer meeting of the A.B.C. Golfers' Circle was held at Grim's Dyke Golf Club, Hatch End, on Sunday, and a large number competed for valuable prizes. These had been presented by Coltman, Ltd., Wm. Still and Co., National Screen Service, Marcel Varnel, and George Tribe.

The main trophy was, of course, the Coltman Summer Cup, and this was won with a good margin of strokes by Denis Garton, a new member of the Circle, who became interested in the game only six months ago. The majority of players found the Grim's Dyke greens very difficult, and three putts was a common occurrence. All such troubles were forgotten at the 19th, however, and the usual happy together luncheon proved as popular as ever.

Those present included Arthur Moss, the Circle president, and Arthur Dent, E. Lightfoot, S. R. Simpson, Alex. Howie, W. McInally, F. Alven, R. Salisbury, A. E. Wilson.

After the luncheon Mr. Moss presented the prizes, with a few characteristic remarks, which caused considerable amusement. The organisation of the meeting was ably carried out by Donald Shave, the Circle's hon. secretary, and he was assisted on Sunday by R. C. Canton.

The prize-winners and scores are as follows:—

COLTMAN SUMMER CUP: R. D. Garton, 93—24—69; runner-up: F. Alven, 91—16—75.

SENIORS: 1st, Alex Howie, 87—12—75; 2nd, D. Shave, 77—1—76; 3rd, J. Beresford, 94—16—78.

JUNIORS: 1st, E. McQuaid, 98—22—76; 2nd, E. Lightfoot, 95—18—77; 3rd, S. C. Marshall, 110—28—82.

Special prize to A. J. Sadler.

MANCHESTER TRADE CRICKET WIN

Army Beaten

Manchester and District Cinema Trades' Sports Association cricket team won their first match of the season last week, when they beat Manchester Regiment at Ashton-under-Lyne by 8 runs. The Trade team scored 166 runs, Bert Jackson (British Lion) making 92.

The next match will be versus Salford police at Broughton cricket ground on June 21, and this will be followed by a fixture against Yorkshire R.E.F.s (Renters, Exhibitors and Friends), at Manchester, on Sunday, June 25.

A golf match has also been arranged between the Manchester Cinema Trade Sports Association and the Yorkshire R.E.F.s, to be played on Sunday, July 2.

Bristol A.B.C. Sports Club Discontinued

The Bristol A.B.C. Social and Sports Club has been wound up. The reason is chiefly managerial changes which have taken place and which has meant that offices in the club have become vacant and have not been filled.

Founded some years ago by C. W. Scott-Buccleuch, the club has enabled the staffs of A.B.C. houses in the city to indulge in many sporting and social activities, and it seems a pity that it has come to an end.

Camberley Combined Summer Picnic

The Regal and Arcade, Camberley, combined summer outing took the form of a picnic luncheon at Frensham Ponds, motor coaches conveying the party from Camberley under the leadership of S. J. Channing, the manager. Mr. Jaye, a director of the company, was guest of honour.

Sheffield Outing

Arthur E. Watson, manager of the Regent, Sheffield, is arranging a staff outing to Blackpool on Sunday, June 25, and staffs of other kinemas in the city, not in the Gaumont-British circuit, are being invited to participate—a much-appreciated gesture.

New Films at a Glance

Title and Renter.	R.T. and Certificate	Stars.	Remarks.	Box-Office Angle.
*Four Just Men, The (A.B.F.D.)—British.	85 min. (A)	Hugh Sinclair, Griffith Jones, Anna Lee.	Spectacular espionage melodrama, suggested by a persistent Edgar Wallace best-seller. Plot somewhat over elaborated, but characterisation good, sentiment popular and climax showmanlike.	Cast-iron star and title booking for the masses. Safe for youngsters.
*Good Old Days, The (First National)—British.	79 min. (U)	Max Miller, Hal Walters, Kathleen Gibson.	Period comedy extravaganza hinging on an ancient law. Star's performance characteristically exuberant, team work adequate, gags boisterous. Picturesque and authentic settings augment refreshing, if artless, fun.	Useful star light booking for the masses and family.
*Goodbye, Mr. Chips (M-G-M)—British.	118 min. (U)	Robert Donat, Greer Garson, Terry Kilburn.	Tender, whimsical character comedy drama, taking the form of a fictional biography of an English public school master. Story irresistible, human angle compelling and acting brilliant. General appeal profound.	Excellent general booking, a box-office certainty for all classes and ages.
Man Who Dared, The (Warner)—American.	59 in. (A)	Charley Grapewin, Dickie Jones, Elisabeth Risdon.	Gangster melodrama tinged with alien yet timely patriotism. Story good, acting convincing and treatment alert. Human angle strong.	Reliable two-feature programme booking. Safe for youngsters
Peter the Great (European)—Russian.	97 min. (A)	Siminov, Tcherkassov, Tarassova.	Historical biography, the centrepiece of which is Peter the Great the emancipator of 18th century Russia. Subject matter interesting, acting very good and staging ambitious.	Very good booking for specialised halls. Hardly suitable for children.
Tell No Tales (M-G-M)—American.	69 min. (A)	Melvyn Douglas, Louise Platt, Douglas Dumbrille.	Newspaper melodrama incorporating a number of minor stories within its basic one. Good acting by Melvyn Douglas and first-rate supporting cast. Climax exciting and atmosphere realistic.	Very good two-feature programme booking for the majority. Nothing to harm youngsters.
Terror of Tiny Town, The (A.B.F.D.)—American.	56 min. (U)	Billy Curtis, Yvonne Moray, Little Billy.	Novelty outdoor comedy melodrama played by a troupe of versatile midgets. "Half-pint" performers clever and atmosphere realistic.	Support, primarily for juveniles.
			REISSUE.	
Sing, Sinner, Sing (International Film Renters) American.	63 min. (A)	Paul Lukas, Leila Hyams, Donald Dillaway.	Gangster melodrama with a gambling ship background originally reviewed in KINE., August 8, 1933. Theme and treatment a trifle dated, but action retains a popular touch.	Support, for the smaller halls. Hardly suitable for youngsters.

* A British picture.

REVIEWS FOR SHOWMEN

Goodbye, Mr. Chips

M-G-M. British (U). Directed by Sam Wood. Featuring Robert Donat, Greer Garson and Terry Kilburn. 10,227 feet. Release not fixed.

TENDER, whimsical character comedy drama, taking the form of a fictional biography of an English public schoolmaster. Through the central character it also comments gracefully on English customs, academic tradition and history during six recent decades.

Its compelling personal element is the one by which it must stand or fall. It stands. Thanks to a superb portrayal by Robert Donat, a delightful cameo by Greer Garson, sympathetic support, sensitive treatment and flawless atmosphere, it is a monument to all that is best in screen entertainment. Those responsible have done right by James Hilton, from whose successful novel the screen play is adapted, and even better by the box-office. It is directed with the heart as well as the head.

Excellent general booking, a modest, moving masterpiece of universal appeal.

Story.—Mr. Chipping, affectionately known as Mr. Chips, is appointed master at Brookfield School. He has to fight to assert his authority, but he has a way with boys, and soon enjoys their respect and confidence. Following a somewhat rapid courtship in the Alps, he marries Katherine, an attractive young woman of considerable character, but all too soon she is taken from him. She dies in childbirth. He accepts the tragic blow bravely, carries on, and continues to enjoy the confidence of his pupils.

As time rolls on he becomes tutor to his first pupils' sons, and then to their grandsons. Following the Boer War, he is asked to resign, but he postpones his retirement to the eve of the Great War. He returns in the time of stress, and is given the post of headmaster, a position he had long cherished, and one for which the loyal Katherine had always considered him particularly fitted.

Shortly after the Armistice he goes back into retirement, and there he continues to enjoy the boys' friendship until death inevitably takes its toll. He dies a family man in all but fact.

Acting.—Robert Donat gives an inspired performance as Mr. Chips. He ages naturally, and is never out of step with character and temperament. The nobility of the rôle is subtly developed in his sensitive, accomplished hands. His is a piece of portraiture that is entitled to immortality.

Greer Garson also reaches unobtrusive yet unforgettable heights as Katherine. She, too, is inspired. Terry Kilburn is clever and refreshingly boyish as three generations of lively, lovable scholars, while other perfectly etched cameos come from Paul von Hernried, Lyn Harding, Milton Rosmer, Austin Trevor, Frederick Leister, Judith Furse and John Mills.

Production.—The picture accomplishes so much, it is such a full example of human frailty, courage and endeavour, and all with such apparent lack of effort, that it is easier to accept and enjoy its genius than to analyse, qualify and tabulate it.

First comes its superb character drawing; Mr. Chips is the perfect schoolmaster, the man of strength and humility, an inspired moulder of the complete English boy, and Mrs. Chips is a tribute to perfect womanhood. She is a character that lives as long as Mr. Chips, she, too, has immortality.

Next is the generous, but no means exaggerated, tribute to the English public school system. The "old school tie" is vindicated in terms that cover a rich field of authentic yet popular entertainment. And lastly, there is the delightful understanding of husband and wife, the tie that death cannot break.

Time and range are, it will be observed, tremendous, yet episodic as the play inherently is, its continuity is flawless. Mr. Chips' initiation as a schoolmaster, his shy courtship of Katherine, Katherine's tragic death, his return from retirement to fill the long-coveted post of headmaster, his refusal to be harried by enemy bombs, and his proud, but humorous boast at his death that he is the father of a thousand boys, are the romantic, comedy and poignant highlights, yet none is allowed to disturb the drama's kindly, unhurried tenour. Its humanity is its strength, and its tranquillity its charm.

Atmospheric detail is as conscientious as the acting and direction. The film is a complete picture, the best of this year's and, for that matter, any other's.

Points of Appeal.—Delightful story, brilliant acting, sensitive and understanding direction, great humour, compelling sentiment, flawless atmosphere, feminine and human angle, and box-office title, star and author.

Tell No Tales

M-G-M. American (A). Directed by Leslie Fenton. Featuring Melvyn Douglas, Louise Platt and Douglas Dumbrille. 6,210 feet. Release not fixed.

NEWSPAPER melodrama incorporating a number of minor stories within its basic one. Considering its wide commitments, its pace is smooth and its development reasonably clear. Alive and alert, it inherits all the virtues of popular magazine fare. Acting of Melvyn Douglas in the lead, needless to say, meets all demands, while supporting cameos are first-rate. Atmosphere, too, is convincing. Very good two-feature programme booking, one with no mean cast and accommodating footage.

Story.—Matt Cooper, owner of the *Guardian* and the *Evening Graphic*, makes up his mind to kill the former. Mike Cassidy, its editor, fights to save his paper, and with it his own job and those of his fellow-workers. A valuable weapon comes into his possession when he secures a hundred dollar bill, part of a ransom payment. He succeeds in dodging the police and makes contact with Ellen Frasier, school-teacher witness to a kidnapping. The bill is then traced through many hands—those of a timid bridegroom, a doctor's unfaithful wife, a singer's coloured servant, Matt Cooper himself, and finally the kidnappers.

Although Mike's life is frequently in jeopardy, he gets the kidnappers and publishes the story in the *Guardian*. In the circumstances Matt Cooper can do nothing but promise to keep the *Guardian* alive. There is a hint of romance between Mike and Ellen at the fade-out.

Acting.—Melvyn Douglas has no difficulty in coping with the rôle of Mike Cassidy, and Louise Platt shares many of the central character's adventures with spirit as Ellen. Douglas Dumbrille, Jean Fenwick, Tom Collins, Theresa Harris and Hobart Cavanagh are also responsible for good supporting cameos.

Production.—The settings as well as the acting keep pace with the hectic and variable demands of the central theme. The fitting of the by-plots into the main plot has, of course, a somewhat mechanical precision, but although cause and effect follow faithfully the dictates of fiction, the versatile entertainment is by no means novelettish. The accomplished cast gives the comprehensive drama life and resourceful direction completes the good work. Life, high and low, is incorporated in the theme.

Points of Appeal.—Ingenious story; versatile, amusing and exciting by-play; wide-range technical presentation; intriguing title and good cast.

The Good Old Days

First National. British (U). Directed by Roy William Neill. Featuring Max Miller, Hal Walter, and Kathleen Gibson. 7,129 feet. Release not fixed.

PERIOD comedy extravaganza, the novel tale of which hinges on an ancient law that prohibited the playing of drama in other than licensed theatres. The plot itself is not particularly strong, but it nevertheless leads to a number of robust gags. Furthermore, the star contributes a characteristically exuberant portrayal.

Support is adequate, picturesque and authentic atmosphere augments the refreshing, if artless, fun. Useful star light booking for the masses and family.

Story.—Alexander the Greatest, live wire of a troupe of travelling players, flouts the law by attempting to present drama on other than authorised premises. As a reward for his cheek, he and his players find themselves in the stocks. On their release Alexander and his assistant Titch board with Grimes, a sweep, but refuse to fall for the chimney boy's story that he is the kidnapped son of an aristocrat.

Later, Alexander persuades Mrs. Bennett, proprietress of the King's Head, to let him put on a drama in her saloon, and to pay for the preliminaries Macaulay, one of the cast, is entered for a pie-eating contest. With the help of an apothecary he wins. The play is presented, but Shadwell, a rival publican, employs a man to inform. There is a heavy fine for Alexander and his artistes, but at the last minute they discover that the chimney boy's story is true, find him, and secure the reward for his return in time to save Mrs. Bennett and themselves.

Max Miller gives an exuberant portrayal as Alexander, and contributes a few songs, but good as he is, he is not at his best in costume. Hal Walters and H. F. Maltby are the most prominent of a sound, rather than spectacular, supporting cast.

Production.—Slight and episodic as it is, the story is the genesis of a number of picturesque and robust gags, all of which comment on the legal eccentricities of the period. These, in turn, pave the way with some point to a rousing, rough-house climax. The pie-eating contest, a chase through chimneys, and the last-minute thwarting of Shadwell, are the slapstick highlights.

The hint at romance is less successful, and the bridging between the laughs is somewhat laboured, but omissions and shortcomings are in some measure offset by the picturesque. All told, it's not bad pantomime, and a by no means insignificant star bet.

Points of Appeal.—Spectacular and picturesque gags, popular, versatile and exuberant star, sound supporting cast, ambitious technical presentation, and good title.

The Four Just Men

A.B.F.D. British (A). Directed by Walter Forde. Featuring Hugh Sinclair, Griffith Jones, and Anna Lee. 7,635 feet. Release not fixed.

SPECTACULAR espionage melodrama, suggested by a consistent Edgar Wallace best-seller. Its sponsors and those responsible for the script are not converted to the wisdom of letting well alone, however. The original plot has been modernised, embellished and amplified until it is frequently impossible to keep track of its basic theme. And another thing, the Union Jack is vigorously unfurled at the finish. The patriotic padding is unblushing.

Still, inarticulate and ostentatious as it often is, its sentiment is showmanlike, its characterisation good, and its author and title values considerable. On these tickets alone it can claim the benefit of every doubt. Cast-iron box-office booking for the masses.

Story.—Mansfield, an actor, Brodie, a theatrical producer, Poiccard, a dress designer, and Terry, an unlabelled youth, band together to prevent the might of Britain being destroyed by alien hands. They are known to the authorities as the Four Just Men. Sir Hamar Ryman, a leader of the Opposition in the House, is the secret head of the foreign agents. Myra Hastings, a society woman, is one of his confederates, and Snell, presumably a man-about-town, another. Mansfield, Brodie and Poiccard get on their trail, and Snell kills Myra to save his own skin.

Meanwhile, Terry is operating abroad, and he learns of a plot to block the Suez Canal. He gets in touch with the other three, but is later killed by Snell. His murder is avenged. Ryman also receives a death warrant, but he ignores it, and determines to speak in the House in terms that will leave England open to the aggressor. Thanks to Mansfield he is beaten at his own game. Masquerading as Ryman who, in the interim, gets his just deserts, Mansfield informs Parliament of Britain's impending danger. Ann, a reporter, knows the secret of the Four Just Men's identities, and preserves it by marrying one.

Acting.—Hugh Sinclair, Griffith Jones, Francis Sullivan and, in a smaller measure, Frank Lawton, work hard as the Four Just Men. Their experience, versatility and enthusiasm are of tremendous account. Anna Lee is not too strong as Ann, but clever supporting cameos come from Alan Napier, Basil Sydney, Lydia Sherwood, Eliot Makeham, and George Merritt.

Production.—The opening scenes depicting Terry's audacious escape from the executioner's block in an easily recognised Dictator's country are really superfluous, and the tendency to over-elaboration runs through the picture.

Still, even if ambitious stagecraft is an impediment to keen suspense, the film can claim both purpose and adventure. These qualities, fantastic as they are, achieve an arresting measure of realism through good acting. As for the flag-wagging, this is an ingenuous example of buying popularity.

To return again to the technical presentation, it must be mentioned that prodigality cuts both ways. The outstanding sequences are those illustrating Snell's murder of Myra, the setting of the stage for Ryman's death, and Mansfield's masquerade in the House of Commons, and these are pictorial melodrama at its best. Directorial inconsistency paradoxically enough contributes to wide appeal. Transcending everything, however, is the imperishable popularity of Edgar Wallace.

Points of Appeal.—Topical story, ambitious staging, good dramatic twists, patriotic sentiment, strong cast, showmanlike climax and box-office title and author.

Reviews of
PETER THE GREAT
THE MAN WHO DARED
THE TERROR OF TINY TOWN
SING, SINNER, SING (Reissue)
and
SHORTS OF THE WEEK
Appear on page 27

4 (U.S.A.) EXTRACTS FROM REVIEWS JUST TO HAND

MOTION PICTURE DAILY (U.S.A.)

"Another personal triumph for Charles Laughton . . . It is melodramatic material which should be readily exploitable on both sides of the Atlantic."

VARIETY (U.S.A.)

"Superb direction, excellent casting . . . It has a sturdy basic situation, vivid chacterisation, rampant action, steadily mounting suspense and recurrently arresting touches . . . It's a typical Alfred Hitchcock direction job . . . Excellent entertainment."

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3 Its dialogue writers include the famous novelist J. B. PRIESTLEY
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7 ERICH POMMER famous International producer of 'Vaudeville," Metropolis," "Manon Lescaut" etc. produced it.
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SHOWMEN'S TRADE REVIEW (U.S.A.)

"Provides Charles Laughton with just the type of role in which fans like to see him best."

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JEAN
ARTHUR
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THOMAS MITCHELL

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THOMAS MITCHELL · RITA HAYWORTH · RICHARD BARTH
Screen Play by Jules Furthman
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Monday JUNE 19 · 8:30

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Continued from page 22

Peter the Great

European Featuring Russian (A). Directed by Vladimir Petrov. Simonov, Tcherkassov, and Tarassova. 8,739 feet. Release not fixed.

HISTORICAL biography, the centre-piece of which is Peter the Great, emancipator of eighteenth century Russia, and founder of her fleet. The play is a fulsome tribute to "democratic dictatorship," but not a provocative one. In other words, propaganda and political subterfuge obtain their ends through subtle presentation rather than through any serious distortion of facts. The document is its own contribution to a political faith.

At the same time it is an enlightening entertainment for those who have the ability and time to think. Acting, direction and presentation are good, and the super imposed titles are crisp. Very good booking for specialised halls.

Story.—Peter of Russia finds himself at the head of a country torn by internal strife. His fixed determination to hammer his domain into an invulnerable unity is increased when Charles XII of Sweden checks his attempt to obtain a "window" on the Baltic. Reorganisation of the army is promptly put in hand, and plans for an ambitious navy laid down; the Church is forced to deliver her wealth, and serfs are extorted from the boyars; in fact, all classes and creeds are compelled to make sacrifices for the State.

Success crowns Peter's enterprise, but in defending his newly-built city of Petersburg from floods he contracts an illness that threatens to be fatal. Tsarevitch Alexis, Peter's son, is a religious maniac and epileptic, and he, goaded by the Church, plans to undo what his father had done. Peter, however, recovers, deals promptly with Alexis, and makes his other son, child of Catherine, a court favourite, his heir and Admiral of the Fleet.

Acting.—Simonov contributes a strong portrayal as Peter the Great. Hero and bully, emancipator and roue, every phase of the character is held in proper and purposeful perspective. Tarassova is comely, and acts with restraint as Catherine, and Tcherkassov is clever as Alexis. Jarov, cast as Menchikov, Peter's loyal supporter, heads an accomplished supporting cast.

Production.—The milestones in Peter's reign, his defeat by the Swedish, and his avenging of that defeat, his attitude towards the Church, his building of a navy, his courtship with Catherine, and his handling of the treacherous Tsarevitch Alexis appear in smooth chronological order, and are embellished with appropriate by-play.

The less reputable side of Peter's character is occasionally cloaked, but the whitewashing does not amount to direct propaganda, neither does it throw the biography out of balance. Peter's life is a vindication of dictatorship, and in choosing the subject the film's Russian sponsors have found in propaganda good historical entertainment. The staging is ambitious, and the lighting very good.

Points of Appeal.—Interesting and authentic story, intelligent treatment, convincing characterisation, and good title.

The Terror of Tiny Town

A.B.F.D. American (U). Directed by Sam Newfield. Featuring Billy Curtis, Yvonne Moray and Little Billy. 5,210 feet. Release not fixed.

NOVELTY outdoor comedy-melodrama played by a troupe of versatile midgets. The "half-pint" players give their interpretation of a time-honoured Western theme. The unusual entertainment has its moments, but somehow the freakish is more acceptable in small doses. Juvenile appeal is the film's strongest suit. Support primarily for halls that cater for youngsters.

Story.—Bat Haines, a villainous saloon proprietor, encourages a range war between Tex Preston and Pop Lawson for his own unscrupulous ends. He steals cattle from each and sees that one blames the other. Preston's niece, Nancy, and Lawson's son, Buck, are in love and their secret meetings also fit in with Bat's plans.

Later, Bat, who is himself in love with Nancy, kills Preston and plants the blame on Buck. This time he goes too far. His villainy causes him to spurn a saloon entertainer, one of his old flames, and she, true to the woman scorned dictum, sees that he literally goes up in smoke.

Acting.—Billy Curtis, Yvonne Moray and Little Billy are versatile as hero, heroine and villain, and Nita Krebs is clever as the woman scorned. The supporting players are also good.

Production.—The play conforms to Western pattern inasmuch as it makes provision for fisticuffs, slapstick, romance, song and spectacle. The small players do their stuff, but the novelty is discounted at times by a natural repugnance in seeing unfortunate phenomena perform. Freak shows are not everybody's meat.

Points of Appeal.—Clever midget players, family and novelty angle, and convenient footage.

The Man Who Dared

Warner. American (A). Directed by Crane Wilbur. Featuring Charley Grapewin, Dickie Jones and Elisabeth Risdon. 5,383 feet. Release not fixed.

GANGSTER melodrama, a highly coloured American patriotic piece, in which a Spanish-American war veteran makes a lone and spectacular stand against intimidation and political graft. There is a lot of tense action in the play and considerable common sense. These factors should offset the alien flag-wagging. Acting, particularly of Charley Grapewin in the name part, is convincing and the atmosphere authentic. Reliable two-feature programme booking.

Story.—A private detective unearths evidence of civic graft, but before he can testify he is killed by Nick Bartel, hireling of the corrupt politicians. Matthew Carter, a respectable citizen; his wife; their children, Ralph, Marge, Bill and Ted; and Grandpa Ulysses Porterfield, Mrs. Carter's father, witness the killing. They identify Bartel. Later, Matthew Carter is beaten up, and all but Grandpa Porterfield, who is a Spanish-American war veteran, refuse to testify before the Grand Jury.

The police promise protection, but Bill, an enthusiastic young footballer, slips through the guard to attend a game and is kidnapped. His life is threatened, but on the day of the hearing Grandpa puts in some detective work on his own and, with Bill's co-operation, leads the police to the gang's hideout in time for vital evidence to be given against Bartel.

Acting.—Charley Grapewin contributes a humorous, human and irascible study as Grandpa Porterfield, the man who refuses to be intimidated by thugs. John Russell has his moments as Ted Carter, disciple of Communism; John Gallaudet is effectively sinister as Nick Bartel; and Jane Bryan, Henry O'Neil and Dickie Jones score in minor rôles.

Production.—The play is flagrant propaganda, but its sentiment has quite a wide application. Its stand is for law and order, and the fight is described in terms that combine hearty action with healthy political purpose. Decorating the pamphlet are good character drawing, rousing penultimate thrills, and human and humorous detail. It's a good second with possible promotion to top-bill honours in industrial spots.

Points of Appeal.—Popular theme, resourceful treatment, family angle, rousing dramatic twists, clever performance by Charley Grapewin, good title and handy footage.

REISSUE

Sing, Sinner, Sing

International Film Renters. American (A). Directed by Phil Goldstone. Featuring Paul Lukas, Leila Hyams and Donald Dillaway. 6,000 feet. Release not fixed.

GANGSTER melodrama with a gambling ship background, a reissue, the original review of which appeared in the KINE., August 3, 1933. The verdict then was "Good average booking for popular halls." It will be observed that six years have elapsed since it was first shown, and time has dealt rather harshly with the stars. Technical qualities, too, are somewhat dated. Still, the subject-matter manages to retain some versatility and virility, and on these scores the film should survive as a second in the smaller halls.

SHORTS OF THE WEEK REVIEWED

A.B.F.D.

SEA LIGHTS. British (U). One reel. Release not fixed.—Famous English lighthouses and the arduous and hazardous lives of their keepers are here welded into an instructive and entertaining interest short. Photography very good. First-rate featurette.

ASSOCIATED BRITISH

ROADS ACROSS BRITAIN. British (U). 1,407 feet. Release not fixed.—Interesting short, depicting the road system of Britain. Both sides of the problem are fully dealt with, and the final scenes showing how America has overcome road difficulties are enlightening to say the least. Photography and commentary are excellent. Very good short for all classes.

FIRST NATIONAL

†*MECHANIX ILLUSTRATED. No. 3. American (U). One reel. Release not fixed.*—Scientific magazine short, the principal items being the manufacture of coal-gas, cosmetics and model dolls. Compilation expert, commentary smooth, and colour photography adequate. Sound general fill-up.

INTERNATIONAL FILM RENTERS

ANIMALS IN WONDERLAND. British (U). One reel. Release not fixed.—Animal interest short taking the form of a full itinerary of the Kruger National Park in South Africa. All manner of wild animals and birds are seen in their natural surroundings. E. V. H. Emmett provides commentary that is both amusing and instructive, while photography is good. Very good featurette.

TENNYSON'S ENGLAND—THE LAND OF LYONESSE (Poets of England series). British (U). 1,500 feet. Release not fixed.—Pictorial-cum-literary short in which places immortalised by Tennyson's verse are visited. The poet's works are appropriately read. Treatment artistic, commentary clear and photography excellent. Good short for family and high-class halls.

WORDSWORTH AND THE LAKES (Poets of England series). British (U). 1,500 feet. Release not fixed.—Similar in design to "The Land of Lyonesse," this short is concerned with the works of Wordsworth and the rural surroundings he most loved and admired. Here again the treatment is artistic and the photography good. Good featurette for family and high-class halls.

M-G-M

THE STORY OF JENNER. American (U). One reel. Release not fixed.—Brilliant cameo biography giving the story of Dr. Jenner, the English country practitioner who secured immortality by conquering small-pox. Detail, acting, presentation and commentary excellent. Outstanding featurette.

PATHE

†*ROYAL BANNERS OVER OTTAWA. British (U). 1,600 feet. Released May 19, 1939.*—Pictorial record photographed in Dufaycolor, of Their Majesties' visit to Ottawa, capital of Canada. The importance and historic and national significance of the occasion is recognised with dignified showmanship, and the programme given in full. Highlights are the enthusiastic civic and military reception, trooping of the colour by the Brigade of Canadian Guards, the laying of a corner stone of the new Supreme Court by the Queen, and the unveiling of the War Memorial by the King, together with excerpts from his speech. Editing and commentary crisp, and colour photography exceptional. Excellent featurette, one of box-office topicality.

STRAND FILMS

SYDNEY EASTBOUND. British (U). Two reels. Release not fixed.—An interesting documentary detailing the organisation necessary for overhauling, catering and fuelling the giant Imperial Airways Empire flying boats for their Southampton-Sydney flights.

WINGS OVER THE EMPIRE. British (U). Three reels. Release not fixed.—Instructive short dealing with the development of civil aviation in Britain from the day Louis Bleriot crossed the Channel to the flying boat services of to-day. Photography and commentary very good. Outstanding fill-up for all classes.

COLOUR FLIGHT. British (U). Half reel. Release not fixed.—A Len Lye synchronised colour-music film. The treatment of this short is similar in theme to his previous films, in that it gives usual colour images set to the rhythm of swing music. It is well designed, and makes an interesting novelty.

† In colour.

NAMES *in the* NEWS

DUBLIN PUBLICIST'S FINE RECORD: FRANK PRIOR AT A.B.C.'s LATEST: FROM PROJECTION BOX TO MANAGERIAL CHAIR

R. VENABLES

G. H. E. SELWAY

S. STONE

H. B. MILLIKEN

Desmond V. Rushton, who has just been appointed publicity manager to the Carlton, Dublin, is already well known as a pioneer of stunt kinema publicity in the city. In 1932 he was appointed publicity manager to Irish Cinemas, Ltd. Later, when the Dublin Theatre Co. was formed to rebuild the 4,000-seater Theatre Royal and Regal Rooms, Mr. Rushton took over the duties of publicity and art director to the new theatres, in addition to his work for Irish Cinemas, Ltd.

Last year Mr. Rushton was commissioned to design and execute the mural decorations for the Ritz ballroom attached to the Ritz Cinema, Carlow. He has also just completed an amusing series of murals for the Blue Lounge, Waterloo House, Dublin.

"Desmond V." has signalled his reappearance among his old friends in the Trade by exploitation of the Will Hay picture, "Hey! Hey! U.S.A." (G.F.D.), for which he employed the services of the famous Old Reed Band of the Irish Transport and General Workers' Union to parade the city with banners and flags and playing popular American airs. He also arranged with Campbell Fletcher, of Donald Wolfit's Company, appearing at the Theatre, Dublin, to make himself up as a striking likeness of Will Hay as he appears in "Hey! Hey! U.S.A." for Press photos which appeared in the city papers.

F. Prior has been appointed manager of the rebuilt Mile End Empire, which opened without ceremony last Monday. Having the amusement business in 1910 in theatrical side, he was early associated with Fred Karno's famous troupes when he went to America for 12 months in 1924. On his return to this country he undertook the management of a kinema at Bournemouth, whence he moved to the Croydon Hippodrome. His next post was at the Kingston Super Cinema. In 1932 he was in charge of the Forest Hill Capitol. Later he managed the Davis Theatre, Croydon, the Balham Picture House and the Queen's, Bayswater, which he left in April, 1937, on transfer to the Carlton, Islington, where he remained until his present appointment. His successor at Islington is **Sam Luton,** from the Regal, Cowley Road, Oxford. He is replaced at Oxford by **M. L. G. Pennington,** from the Victoria, Cambridge.

Exploitation Records

A first prize and two seconds is the record for **Donald Shave,** A.B.C.'s manager of the Regal, Hounslow, in the circuit's last three competitions for exploitation respectively of "The Awful Truth" (Columbia), "Vessel of Wrath" (A.B.P.C.) and "St. Martin's Lane" (A.B.P.C.). For his showmanship in connection with "The Awful Truth" he was awarded the Columbia Silver Shield.

He is the hon. secretary of the A.B.C. Golfers' Circle—in fact, the Circle was his sole inspiration, and his organisation of the competition meetings has met with great success.

Mr. Shave is now in his eleventh year with A.B.C., and he is, of course, a member of the KINE. Company of Showmen.

R. Venables, manager of the New Regal Cinema, Litherland, near Liverpool, was formerly chief projectionist at the Regal, Southport. He has been engaged in the kinema Trade for the last 16 years as a projectionist and was in the service of A.B.C. for eight and a half years. His appointment at the Regal is his first in a managerial capacity. The New Regal, Litherland, which is owned by Plaza (Preston), Ltd., was opened on Monday by Coun. J. Eaton, J.P., of Litherland.

G. H. E. Selway, general manager of the Odeon, Bradford, has been appointed supervisor of 20 Odeons in Hampshire, Wiltshire, Somerset, Devon, and Cornwall, with headquarters at the Odeon, Exeter. He went to Bradford with a big reputation for showmanship, and while he has been there he has introduced many interesting features to Bradford audiences. Previously he managed in London and various big provincial centres.

Previous to joining Odeon, Mr. Selway was with G.-B., and in his last year with the company was rated the ace showman among G.-B. managers and presented with a challenge shield and cheque for £50.

He is succeeded at Bradford by **Mervyn Yardley,** of the Odeon, Hanley.

Columbia Transfers S. Stone

Columbia announces the appointment of **Sydney Stone** as representative on the East Yorkshire territory, attached to the Leeds branch.

Mr. Stone, who represented First National's interests in this part of the country a few years ago, is looking forward to renewing acquaintance with his many Yorkshire exhibitor friends.

H. B. Milliken has left the Bristol Empire to take over the management of the Savoy, Luton, another A.B.C. theatre. Mr. Milliken came to the Bristol house to take over control when F. A. J. Harman went to the Regal, Torquay, some little time ago. **A. Holman,** assistant manager, is in charge of the Empire until June 24, when A.B.C. give up possession on the termination of their lease.

T. Rowland, manager of the Odeon, Chorley, Lancs, since the opening in February, 1938, has left to take up a similar post at Alfreton, Derbyshire. He was very popular with both the patrons and the staff, and the latter presented him with an oak Westminster chiming clock as a farewell gift.

Mr. Rowland's successor is **Alan Parkinson,** twenty-three years old, formerly house manager at Bradford's Odeon. Despite his youth, he has already had experience in no fewer than eleven Odeons, all in the North.

At a meeting of the Ritz Cinema, Ltd., Doncaster, **Arnold H. H. Kidd,** who has been manager of the Ritz since it was built a few years ago, was appointed a director of the Don Cinema, being erected for the company at Bentley, near Doncaster. He will continue to manage the Ritz and will supervise management of the Don on its completion about August.

Philip Slessor, formerly publicity manager of the Warner-First National Studios at Teddington, has joined the programme division of International Broadcasting Co., Ltd., as producer.

Jack Binns has been transferred to the management of the Odeon, Brentwood, from the Odeon, Rickmansworth, where he has been just over three years. Although still in his early thirties, Mr. Binns claims over 16 years of kinema and theatre management.

He is son of the late Jack Binns, of Dreamland, Margate, and his brother, Kenneth Binns, is manager of the Tower, Lee-on-Solent, and his sister is married to the stage manager of the Gaiety Theatre, Dublin.

A keen showman, Mr. Binns' efforts have been reported in the Showmen's pages on numerous occasions. As a mark of esteem, the staff of the Odeon, Rickmansworth, presented Mr. Binns with a canteen of cutlery suitably inscribed.

"MAN OF CONQUEST"

Scenes from MAN OF CONQUEST, Republic's million-dollar epic of General Sam Houston, founder of Texas, which British Lion is Trade showing on Monday, July 3, at 8.30 p.m., at the Cambridge Theatre. Richard Dix, Gail Patrick, Edward Ellis and Joan Fontaine head the cast of 20 featured players and thousands of extras who appear in the picture. "Heroic melodrama," and "a beautiful love story" are two American tributes to the picture.

COLUMBIA'S AERIAL EPIC NEXT MONDAY

"Only Angels Have Wings"

Cary Grant and Jean Arthur Co-Starred

BREATH-TAKING romance, spectacular flying and awesome crashes, a superb cast and a stirringly written story by director Howard Hawks himself combine to make "Only Angels Have Wings," which will be Trade shown on Monday next at 8.30 p.m. at the Cambridge Theatre, superb entertainment, according to all advance reports. Cary Grant takes still another step towards top rank, it is stated, and his first-time partnership with Jean Arthur, fresh from her triumphs in the Capra picture, is said to constitute a smashing combination, with big box-office possibilities.

Howard Hawks has outstripped all his previous efforts with "Only Angels Have Wings." Richard Barthelmess's long-awaited screen come-back is bound to prove a big attraction with the public; his performance is heralded as outstanding. Another brilliant characterisation is that of Thomas Mitchell, who plays the part of Grant's constant buddy, whilst Rita Hayworth, who has been acting with conspicuous promise in a number of Columbia's programme pictures, acts with exceptional sincerity in a big supporting rôle. She is cast as Barthelmess's wife.

Thrills and Romance

"Only Angels Have Wings" is the story of a group of reckless pilots who daily face death in their flights over the fog-filled mountain passes of the Andes in South America. To their home airport, a picturesque little South American village, comes a stranded American showgirl. The adventures of the fliers are immediately complicated by the presence of the girl, so that thrills, heart throbs and drama occupy the screen. To further enhance the stirring narrative a newcomer to the small circle of birdmen is discovered by a renegade who once, on a test hop, parachuted from his falling ship, allowing his mechanic to crash to death. The renegade's wife, in addition, is the former sweetheart of the swaggering, devil-may-care airport manager, with whom the showgirl has fallen in love.

Hawks' work is splendid in its pace and maintenance of suspense, and the story is a tightly-woven drama that depends as much upon the beautiful South American mountain country, with its tropical tempests and equatorial climate, as it does upon the humans who live and fight and laugh under the constant threat of crashing death.

Grant's Role

Cary Grant plays the part of the dare-devil leader of the band of intrepid pilots, a rôle in variance with those of his more recent films, which have been in lighter vein. He displays his remarkable versatility by packing much dramatic acting ability into his part, investing it with the right note of seriousness, the cynicism expected of a man who daily dares death in antiquated 'planes over fog-shrouded South American mountains because the gamble makes life interesting.

The final scenes of "Only Angels Have Wings" are said to be real-edge-of-the-seat thrills, with Barthelmess and Mitchell trapped in a blazing 'plane which goes into over twenty spiral spins before it crashes.

All the flying sequences are filmed in the spectacular fashion which is the hall-mark of a Howard Hawks big-scale production, and reviewers have enthusiastically praised the famous producer for his realistic and authentic reproductions of native scenes and the breath-taking panoramas with which the film is dotted.

Ellen Drew and Ray Milland in FRENCH WITHOUT TEARS (Paramount), directed by Anthony Asquith and produced by Mario Zampi, at Sound City, Shepperton, England

ROYAL TOUR COLOUR FILM

Pathe Release on June 19

Coinciding with the return of Their Majesties on June 19 from their Canadian and American tour W. J. Gell, managing director of Pathé, will release the Dufaycolour record of the royal itinerary in the Dominion.

The film, which is 1,200 ft. in length, is claimed to be a magnificent record of the historic occasion, the major events of which have been registered with admirable clarity and in some of the finest colours yet recorded in a subject of this nature.

The brilliant pageantry of the various ceremonies have been admirably recaptured, and the crisp, informative commentary does full justice to the historic significance of the occasion.

The film was brought to England on Friday by Gordon Sparling. The processing of the negative at the Dufay laboratories, the addition of the commentary and the production of positives was the quickest job ever accomplished in colour films. Dufay technicians worked 24 hours a day to finish the work on time.

Mr. Sparling is taking a large number of prints back for exhibition in the U.S.A. and Canada on the return voyage of the *Duchess of Atholl*.

Stockport Scheme to be Reconsidered

At Stockport Town Council, the Chairman of the General Purposes Committee agreed to take back the minutes relating to an application by James Green to develop land at "Oakfield," 83, Dialstone Lane, for the purpose of the erection of a kinema.

The committee had visited the site and decided to grant the application subject to the conditions (a) that the lay-out of the site, detail plans, elevations and the material to be used be approved by the Corporation; (b) a car park be provided; (c) the proposed building be set back to the established building line, and a service road provided; and (d) all advertisements and signs be limited to the minimum requirements.

This decision is to be reconsidered.

FIVE TRADE DEATHS

Chief of 25 Kinemas Passes On

GEORGE CLOSE OF ROCHDALE : ASSISTANT PRODUCER DEAD

George Alfred Close, chairman of Proprietary Theatres, Ltd., and North British Entertainments, Ltd., Rochdale, died last week at the Manchester Royal Infirmary, following an operation for appendicitis.

Mr. Close, who was 63 years of age, was associated with about 25 theatres, including the circuits of Jackson's Amusements, Ltd., Rochdale, and the New Empire (Burnley), Ltd. Apart from his connections with the kinema Trade, he was associated with a number of engineering firms and hotel companies.

Keenly interested in sport, Mr. Close was a past president of the Rochdale Hornets Football Club and acting president of the Rochdale Cricket Club. His son, Colin Close, is an active director in the kinema enterprises.

The funeral took place at Rochdale on Thursday.

Charles Beville

We regret to announce the death of Charles Resby Beville, age 39, a nephew of Davy Burnaby and a well-known personality in film production. He was for some years assistant producer at the Gaumont-British Studios at Shepherds Bush.

The funeral took place at Hurst Parish Church on Saturday.

Frederick Renad

With the death of Frederick Renad (Frederick Donald Cooper), co-founder and managing director of the Cinema, Guildford, the theatrical and kinema worlds lose a fine old man.

Aged 73 years, Mr. Renad had been connected with the theatrical world all his life; his grandfather was Frederick Fox Cooper, actor and proprietor of the Strand Theatre, the Haymarket Theatre, and many theatres in the provinces, and Mr. Renad's father was associated with Henry Neville and Ellen Terry. In 1911 Mr. Renad, in conjunction with his brother, opened The Cinema.

The interment took place in the Actors' Acre at Brookwood Cemetery, and among the mourners was Miss Nancy Burne, the screen actress, and Mr. Renad.

Alistair Sim Bereaved

Alistair Sim's father, Alexander Sim, died at his home in Edinburgh last week. Another son, two daughters and the widow survive.

Mr. Sim was formerly in business as a tailor in Edinburgh. He was a member of the former Edinburgh School Board, and later was secretary and organiser of the Scottish Veterans' Garden City Association, and secretary of the Scottish Public-House Reform League.

Alistair was a well-known elocutionist and entertainer in Edinburgh before he went to London.

M-G-M's Loss in Glasgow

By the death last Friday of Willie McLaren, a despatch man at M-G-M offices in Glasgow, the Trade has lost another well-known personality. At the funeral on Monday at Rutherglen Cemetery the Trade was well represented.

YOUNGERS

for screen advertising rights

Once again I look forward to meeting my many exhibitor friends

Harry Addey

IMPERIAL HOTEL
BLACKPOOL June 1939

YOUNGER PUBLICITY SERVICE
LIMITED
34-36, OXFORD STREET, LONDON, W.1.

UNIVERSAL'S BIG SUBJECT ON COLONIAL LIFE

"The Sun Never Sets" Heads G.F.D.'s Impressive Preview Group

C.E.A. CONFERENCE AND LONDON SCREENING DATES

THE impressive new line-up of new product scheduled for Trade showing by General Film Distributors is headed by "The Sun Never Sets," Universal's new super production, co-starring Douglas Fairbanks, Jun., and Basil Rathbone. This programme combines star names of proven popularity with the film-going public and includes Douglas Fairbanks, Jun., Basil Rathbone, Victor McLaglen, Virginia Field, Lionel Atwill, Barbara O'Neil, C. Aubrey Smith, Melville Cooper, Tom Brown, Robert Kent, June Lang, William Gargan, Irene Hervey, Nan Grey, and the Little Tough Guys in subjects of unlimited entertainment range and topicality.

Exhibitors will have their first opportunity to see "The Sun Never Sets" at the Winter Gardens Theatre, Blackpool, at 9.30 p.m. on Wednesday, June 28, when it will be given a gala presentation on the occasion of the C.E.A. Conference.

The Trade show of this film will be held at the Leicester Square Theatre at 9 p.m. on Thursday, June 29.

Advance reports acclaim "The Sun Never Sets," from the screen play by W. P. Lipscomb, an intensely human story typifying not merely the lives of the personal characters in the picture but the whole of the British Colonial Service—and one of the finest and most gripping subjects ever to come from Universal. It shows the scope of the British administration and what it stands for—educated individualism rather than ruthless regimentation—as well as symbolising the immovable foundations of personal sacrifice, rugged tenacity, unwavering heroism and enduring traditions upon which Britain has built her great Empire on which the sun never sets.

The film presents Douglas Fairbanks, Jun., and Basil Rathbone as two brothers, members of a distinguished English family whose sons have been in the Colonial Service for more than three hundred years. The elder brother—Basil Rathbone—has followed the family tradition without question, while the younger—Douglas Fairbanks, Jun.—who has just graduated from University, rebels when the harness of historic ties prevents him from following his own ideals until his grandfather impresses him with the honour of his heritage.

With this dramatic conflict in character between the two brothers as a premise the film has as its principal background the Gold Coast where, with spectacular realism, the enthralling theme of "The Sun Never Sets" is unfolded.

One of the most brilliant casts ever assembled surrounds the two stars in this picture. The feminine romantic leads are taken by two such charming British actresses as Virginia Field and Barbara O'Neil. C. Aubrey Smith is seen as the brothers' fine old grandfather. Lionel Atwill portrays an egomaniacal munitions millionaire who resides in the Gold Coast posing as a scientist and biding his time until he can fulfil his fanatical ambition—to wreck the Empire.

Melville Cooper has a prominent characterisation as a colonial administrator whose weakness for drink prevents him from rising to greater heights in the service.

Produced and directed by Rowland V. Lee, "The Sun Never Sets" has been brought to the screen on a scale of quality and authenticity, realism and spectacle which does credit to the great theme which inspired it.

Victor McLaglen in "Golden Gloves"

"Golden Gloves," a Universal picture, which will be Trade shown at the Cambridge Theatre on Thursday, June 22, at 8.30 p.m., presents Victor McLaglen as Gunner Grey, an ex-fighter who won the heavyweight championship in 1915, but now cannot even rely on his reputation to get him a decent job and is forced to become a commissionaire.

When his son Jeff, a successful stockbroker, poses as an orphan in order to marry into society it is his lovely young daughter Joan who revives the ex-champ's interest in life by persuading him to take over the training of a promising young boxer. Under the star's expert training the boy batters his way to the top of the fighting racket until finally he is scheduled for a match with the present champion. The scene is thus set for the dramatic climax of the film, for, on the eve of the great fight Jeff gambles with a client's money and loses. The subsequent poignant sequences of the film show the old fighter's inner conflict when he is faced with a choice between sacrificing his own honour or his son's, while the thrilling dénouement in the boxing ring provides a surprise solution to the whole problem.

Directed by Philip Rosen, the film contains all the thrilling atmosphere of the ring. The supporting cast is headed by Tom Brown and Nan Grey in the romantic leads as the star's protégé and daughter; Donald Briggs, as the snobbish son who finally learns to appreciate his father.

Popular Little Tough Guys

"Code of the Streets," a a new and dramatic vehicle for the popular Little Tough Guys, which is scheduled for Trade showing on Monday, June 19, at 3 p.m., tells the dramatic story of the youngsters who swarm in the East End of New York, challenging society for a chance in life. Although apparently these lads possess no scruples, the film shows they have in reality their own code of the streets. They scorn the coward and demand justice, going to any lengths when they feel that it is being withheld.

With James McCallion, the youthful stage favourite, as their new leader, the Little Tough Guys turn their histrionic talents to demonstrating how sordid environment influences the development of a boy's character and outlook on life. Harry Carey as a police lieutenant who arrests a boy for murder and then risks his job to save his prisoner from an unjust sentence. Frankie Thomas acts as a juvenile sleuth who joins forces with the Little Tough Guys to seek the real killer and save his father's reputation, while Leon Ames portrays a sinister element of the New York underworld. Directed by Harold Young.

"To-morrow at Midnight"

An American underworld film sparkling with uproarious comedy situations is promised for Universal's "To-morrow at Midnight," to be Trade shown at the Cambridge Theatre at 3 p.m. on Tuesday, June 20.

June Lang and Robert Kent are seen in the leading romantic rôles in this film—the former as a young girl who receives $50,000 mysteriously through the post and, womanlike, spends all but $8,000 on clothes; the latter, as a gambler's ex-college henchman, who loses track of the money and is given until the following day at midnight to produce it.

The attempts of this debonair couple, greatly hindered by Edward Brophy, who also faces a threat of annihilation by the gangster, to recoup the squandered dollars before the time limit is up, makes for hilarious suspense brought to the screen in an entirely novel form. Etienne Girardot portrays an eccentric millionaire who deplores the monotony of his good fortune; it is the sudden turning of his luck when he makes the acquaintance of the doomed couple which saves them from their sinister appointment with the gangster at midnight. Al Rogell directed.

"The House of Fear"

Thrills and laughs alternate in quick succession in the latest Universal picture, "The House of Fear," which is being Trade shown at the Cambridge Theatre on Thursday, June 22, at 3 p.m.

The film is set in a Broadway theatre alleged to be haunted since the mysterious death of one of the actors during a play. William Gargan is a detective who, posing as a producer, re-stages the fatal play with the original cast in the hope of solving the murder puzzle and laying the ghost at the same time.

Irene Hervey portrays the leading lady of the cast who is horrified when, one after the other, the murdered man's successors in the play are struck down by a back-stage phantom in full view of the theatre audience.

The film was directed by Joe May and shows in a series of thrill-packed sequences how the detective's intrepid action eventually rids the "house of fear" of this hidden menace.

Victor McLaglen in the Universal picture GOLDEN GLOVES, which General Film Distributors are Trade showing at the Cambridge Theatre on Thursday, June 22, at 8.30 p.m.

NEW 20th-FOX DUBLIN MANAGER

R. Sutton Dawes, 20th Century-Fox Sales Director (seen here left), announces the promotion of P. Livingstone (right), Leeds salesman, to be the company's branch manager at Dublin. He succeeds B. T. Britten, who has been promoted to an executive position in Head Office. Another appointment is that of Robert Marfleet as salesman to the London branch in succession to the late Maurice Myers.

EIRE CENSORSHIP APPEAL BOARD

Retiring Members Re-elected

Eire's official *Gazette* announces that the Government, through its Department of Justice, has reappointed the retiring members of the Eire Censorship of Films Appeal Board for a further period of five years. The terms of office of the members had expired recently.

The names of the members are: J. T. O'Farrell, chairman; Professor Walter F. Starkie, Trinity College Professor and well-known writer and musician; Maire Ni Chinneide; Bhean Mhic Ghearailt, M.A.; the Right Rev. Monsignor Cronin; T. C. Murray, well-known Irish writer; the Rev. Canon T. W. E. Drury, M.A.; Dr. Myles Keogh, former Dail Deputy and for some time Deputy Lord Mayor of Dublin; M. J. McKean, and Dr. T. F. Figgis.

During the past year a number of films rejected by the official Censor, James Montgomery, were allowed to be screened in Eire either in whole or suitably cut, after the renters had appealed to the Board. In the main, however, the decisions of the Censor—which have always been regarded as most fair—are accepted by the Trade without appeal.

YOUNG FLIERS SEE "TAIL SPIN"

Theatre Royal Publicity Stunt

Public interest in aviation was aroused in Dublin during the past week by the extensive campaign carried out in connection with the screening of "Tail Spin" (20th-Fox) at the Theatre Royal. Members of the Junior Aviation Club, the only aviation club in Eire, were invited by the management and were received at a special preview by Jack McGrath, manager, Theatre Royal, and John Lyons, publicity manager, Savoy.

They brought with them several of their model planes and gave an exhibition on the roof of the theatre to the artistes appearing in the variety part of the programme.

French at "Prison Without Bars" Preview

M. Duhamel, Secretary to the French Legation, and prominent members of the French Colony in Dublin, attended a special preview of "Prison Without Bars" (United Artists) in the Savoy (Irish Cinemas, Ltd.) last week. Also present were members of the Irish Army, including Comdt. Rooney and Capts. Heuston and Murphy, who are in charge of the publicity section of the intensive drive for Army volunteers.

The Army officers saw, in addition, the March of Time No. 13, "The Mediterranean—A Background for War," which deals with defence. This film will be shown on the same programme as "Prison Without Bars."

Organists on the Air

A. Gordon Spicer, organist, gave the first solos in a new series of recitals at the Theatre Royal, Dublin, on Monday. On next Monday, Alban Chambers, organist at the Royal, will feature in a radio programme at the organ of the Savoy, Dublin. These two organists will alternate in programmes to be broadcast every Monday night at 8.30 p.m.

CLOSED FOR HOLIDAYS

The County Theatre, Bangor, is closed this week for the annual staff vacation. It will reopen on Monday, June 19th.

Grading Figures for N. Ireland

WHITE CINEMA AND N.A.T.K.E. TERMS

Class "B" Halls Only to Settle

BOTH parties to the Northern Ireland Film Industry Conciliation Board are now waiting for a meeting of the board so that they can clear up various matters and then proceed to deal with the towns under 10,000 population.

The exhibitors, through the White Cinema Club, have decided to accept the £550 average for AA houses, £350 for A and £35 for C, but they have unanimously rejected £175 for Class B, and urge that it should be £225. This figure would allow them to be all clear on the week.

UNPAID WORK ON KINEMA?

Contractors Claim Against Circuit

In connection with the claim against David Forrester Theatres, Ltd., Old Bond Street, a motion for further particulars was brought in the Northern Ireland High Court at Belfast by the defendants, David Forrester Theatres, Ltd., against Sydney C. Black, electrical engineer, of Chichester Street, Belfast, who claimed £943 17s. for work alleged to have been done to the Hippodrome Cinema, Belfast.

Isaac Copeland, for the theatre company, said that as far back as March 8 they had asked for the names of persons who gave the order and whether it was given verbally or in writing. He submitted that defendants had not been given an opportunity of preparing their defence and that full particulars should be supplied.

Mr. Beattie said that David Forrester Theatres, Ltd., the defendants, had been furnished with monthly accounts in the ordinary way and had been given the opportunity of inspecting time sheets.

His Lordship (Lord Chief Justice Andrews) refused the motion, stating that the application had been unwarrantably delayed and the case was listed for hearing.

Mr. Beattie stated that the claim for £943 17s. was the balance of £1,165 17s. for work done to the Hippodrome of which a lease for 21 years had been taken by the defendants or their nominee. The work was ordered by Mr. Drennan, general manager of the company. Apparently the defence was that the work was not authorised and the charges were unfair.

Guy L. Birch, a director of Belfast Hippodrome, Ltd., who attended on subpœna, said that Mr. Drennan had negotiated the lease with him on behalf of Belfast Hippodrome, Ltd., who owned the building. Defendants were allowed £1,500 towards alterations, the rent to be £6,500 per annum. He heard Mr. Drennan instruct plaintiff to proceed with the work. All work done was absolutely necessary and was done in a proper manner, the charges being fair and reasonable. There was nothing done without the full consent and approval of Mr. Drennan.

Mr. Copeland stated that it was merely a question of amount, the defendants' contention being that the charges were excessive. They merely contested it on that ground.

His Lordship, giving judgment for £800 and costs, said it seemed there was an important question to be raised as to authority, but Mr. Copeland had exercised a wise discretion and abandoned that. He would not interfere with the prices charged for materials, but the wages portion of the claim was somewhat exaggerated, although the work was being done with despatch.

BELFAST SUNDAY SITUATION

Vigorous "Anti" Campaign

The campaign against Sunday concerts in Belfast is now being worked up by various organisations who are using it as a pretext to attack kinemas who they allege will be the next to demand that they should be permitted to open.

All manner of resolutions are being passed by all members or organisations in an effort to prevent the Police Committee from granting a concert licence.

Hospital's Thanks

At the annual meeting of Bangor Hospital special thanks were accorded to the directors of the Curran Circuit for having given the proceeds of the birthday midnight matinée at the Tonic amounting to £104 to the hospital.

Golf Tournament

The club has decided to hold its next tournament either at the end of August or the beginning of September. Very rightly, it has decided to entrust the arrangements into the hands of the same committee who organised the recent successful fu[illegible]on.

Dublin Manager We[illegible]

C. M. Conroy, manager of the Savoy Cinema, Dublin, has just returned to work after his honeymoon. Mr. Co[illegible] was recently married to Miss Katharine [illegible]ggan, daughter of the late "Dick" Du[illegible], one of the founder-directors of Irish [illegible]spital Trust, Ltd. A prominent figure in the Trade in Dublin, Mr. Conroy [illegible] been manager of the Savoy for several y[illegible]. On the occasion of his marriage he was presented with a beautiful solid silver coffee set by the staff and management of Irish Cinemas, Ltd. The presentation was made by John Lyons, publicity and house manager.

Edited by P. L. Mannock

Mary Pickford May Make Films Here

PLANS REVEALED AT DENHAM

"Dorothy Vernon" as Talkie

If plans she has in mind materialise, Mary Pickford may enter British films as a producer.

This was disclosed when Miss Pickford and her husband, Buddy Rogers, spent half an hour on the set of "An Englishman's Home" at Denham Studios the other day.

In a conversation with Neville E. Neville, producer of the film, Mary Pickford declared that for some time she had been interested in the idea of becoming a producer in this country. She would like, she said, to make a British talkie version of "Dorothy Vernon of Haddon Hall," which was one of her own biggest silent film successes.

"When I reminded Miss Pickford that I was responsible for the selling of that picture in this country," says Mr. Neville, "she asked me if I thought it would stand remaking.

"I told her I considered the idea an excellent one."

"Then I'm going to see what I can do about it," she replied.

On her arrival at Denham, Miss Pickford was accompanied by E. T. Carr and George Archibald, joint managing directors of United Artists, and she was received at the studios by Capt. Richard Norton, executive director of D. and P. Studios, and by Neville E. Neville and Reginald Fogwell, producer and director of productions respectively of Aldwych Film Productions, who are making "An Englishman's Home."

After watching Albert de Courville direct a scene, Miss Pickford and Mr. Rogers met the members of the cast: Edmund Gwenn, Richard Ainley, Geoffrey Toone, Paul von Hernried, and Desmond Tester.

Mary Pickford on AN ENGLISHMAN'S HOME set at Denham. Left to right: George Archibald, joint managing director with E. T. Carr of U.A., Albert de Courville, director, E. T. Carr, and Neville E. Neville, producer

LADY OXFORD AND MARY PICKFORD

Visit "French Without Tears"

Mary Pickford visited the set of "French Without Tears" at Sound City last week.

She met Lady Oxford, Princess Priscella Bibesco and Terence O'Neil, who were also visiting the set, and talked to Anthony Asquith, director, and Mario Zampi, producer, Ellen Drew, Ray Milland and other members of the cast.

BRITAIN ON THE SCREEN

SOMLO ANNOUNCES G. & S. POLICY

A series of pictures dealing with typically British subjects is planned by Josef Somlo, who brought Marlene Dietrich and Paula Wessely to the screen and produced the original German version of "Sunshine Susie," and who has been connected with a whole string of distinguished pictures, including "Storm in a Teacup," "Dark Journey," "Action for Slander," "South Riding," and "The Mikado."

He is associated with Captain Norton in G. and S. Films, whose activities will largely be concerned in putting Britain on the screen. The first production, "A Window in London," has just been completed by director Herbert Mason, with Michael Redgrave, Sally Gray and Paul Lukas as the stars. "The Night of the Fire," the second G. and S. film, is now in production at Denham with Diana Wynyard and Ralph Richardson and with Brian Desmond Hurst as director.

Work will begin on the third, "The Arsenal Stadium Mystery," under Thorold Dickinson's direction when the current film is completed.

"Having dealt with London, we chose for our next story 'The Night of the Fire,' which has a Newcastle background. The story itself is simple, dramatic. It has plenty of human interest.

"A barber (Ralph Richardson) steals for the sake of his extravagant wife (Diana Wynyard) and child. To cover up this offence he is driven to further crimes. One trouble leads to another. It is the sort of thing, you see, that could happen to almost any of us, and therein lies its appeal. A unit has already been to Newcastle to film exteriors with Miss Wynyard, Mr. Richardson and Mary Clare."

Mr. Somlo's third film, "The Arsenal Stadium Mystery," brings English league football to the screen. The action is laid almost entirely on the Highbury ground during a match between the Arsenal and a fictitious amateur team.

All members of the Arsenal team will appear in the picture, each playing definite parts, as will also the club manager, George Allison, and trainer, Tom Whittaker.

All three productions will be released by General Film Distributors, Ltd.

ZAMPI'S NEXT

PREPARING FOR DUGGIE WAKEFIELD

Mario Zampi is already busy at script conferences for Paramount's Douglas Wakefield picture, tentatively titled "Live and Let Live," which will follow "French Without Tears" at Sound City.

Anatole de Grunwald, who with Ian Dalrymple wrote the script of "French Without Tears," will do the scenario and T. Thompson, the Bury author, is working on dialogue.

"Duggie" himself is sitting in at all the script conferences.

Many of the "French Without Tears" production unit will go straight on to the Wakefield picture when it takes the floor early next month.

Ealing as Racing Stable

FORMBY COMPLETING

One might have been in Newmarket so realistic was the studio setting erected at Ealing for "Come On, George," in which Anthony Kimmins is directing George Formby. Stable-lads in breeches and jockeys in pullovers carried buckets and saddles and fodder.

With everything very "horsey" at Ealing just now, a second camera unit left for Southend where, at the amusement park, they anchored cameras firmly on everything that moves in the fun-fair and switched on the motors.

Shooting continues for the next ten days, during which George Formby will record his song numbers and do more of his horse-racing shots.

"Goodness, How Sad" takes the floor immediately after this, with Robert Stevenson directing Clive Brook, Anna Lee and a cast yet to be announced.

Jack Jones, ex-miner playwright and author of the successful West End play, "Rhondda Roundabout," has been engaged by Michael Balcon to work on the script of "David Goliath."

The film, which possesses a Welsh background, will be started at Ealing next month, with Paul Robeson in the role of a miner. Pen Tennyson will direct.

VENTURE ACTIVE

Venture Films are preparing their next Richard Goolden subject, which will start at Worth Hall in about ten days' time.

Ian Walker is writing the script and Walter Tennyson will direct. In the absence of Alfred d'Eyncourt on military training, Desmond Tew will produce.

Venture's fifth film is scheduled to take the floor early in August and will again star Anthony Hulme, probably in a story centred in the activities of the R.A.F.

OPEN-AIR DANCES AT ELSTREE

Unique Setting for 'She Couldn't Say No"

Open-air dance numbers are a novel feature of the new Associated British picture, "She Couldn't Say No," which Walter C. Mycroft is producing at Elstree. It is believed that this is the first time that the dances, which Freddie Carpenter has arranged, for a film musical have been staged in a natural sylvan setting away from the studios' sets and lights.

An amusing golfing dance has already been shot in the sunshine on a golf course near Elstree. This has featured thirty girl dancers dressed in short white skirts, polo-necked jumpers and little woollen caps, and the same number of men dressed as caddies.

Greta Gynt is featured in another dance of a more classical nature, which is being filmed by moonlight by the lake at Aldenham House, one of Hertfordshire's beauty spots.

Graham Cutts is directing, with Tommy Trinder, Googie Withers, Greta Gynt, Fred Emney, David Hutcheson, Cecil Parker, Wylie Watson, Bertha Belmore, David Burns, and Doris Hare heading the cast.

"You're Lucky to Me"

"On a raft out at sea off Sandbanks" was the location description on the continuity girl's reports on the shooting on "You're Lucky to Me" last week, when, during the hottest days of the heat-wave a unit was sent to Bournemouth to get some bathing scenes featuring Phyllis Brooks and David Hutcheson. Meanwhile, another unit at Elstree was busy with interior scenes featuring Stanley Lupino and Barbara Blair.

The story centres on the adventures of Stanley Lupino, a little City clerk, who, on his honeymoon night, is sent on business to a big seaside house-party. Barbara Blair plays his bride who has to masquerade as his typist in order to accompany him. Bruce Seton plays a boxing earl and Gene Sheldon plays his voluble manager, Hap Hazard.

Thomas Bentley is directing, with Derek Williams at the camera.

Grafton Unit in Cumberland

REDD DAVIS STARTS AT HIGHBURY

A film unit consisting of thirty people left London to-day for Workington in Cumberland, for the location scenes of A. J. Cronin's "The Stars Look Down," which Grafton is making for Grand National release.

Michael Redgrave will do little or no work in Workington, but will spend most of his time studying the method of speech and mannerisms of the local miners.

Vaughan Dean is in charge of the unit, with Carol Reed directing, and Hal Mason as first assistant. Ernest Palmer is at the cameras.

The Carrol Levis picture is on the floor at Highbury, with Brian Langley at the camera. G. Carter is art director on both films. Charles Leeds, formerly studio manager at Highbury, is now also in control of the Twickenham lot, where "Stars Look Down" interiors start on June 30.

Arthur Lucan (Mother Riley) electioneering at Walton, where Oswald Mitchell is directing his latest film for Butcher's

"Old Mother Riley, M.P."

Arthur Lucan and Kitty McShane's second week's filming at Walton has the doughty old lady furiously engaged in her election campaign as prospective "Old Mother Riley, M.P."

Large crowds of extras engage in cheers and counter-cheers, for Mrs. Riley indulges in personalities *ad lib.*

The exterior of her committee rooms in East Street is plastered with double-crown bills proclaiming her political aspirations; the authorship of these announcements is credited, if credit is really available, to Oswald Mitchell and Con West. Electors are adjured to "Vote for the Old Lady Who Knows Her Onions," and they are informed that "A Vote for Mother Riley Will Give You Freedom, More Fun, More Dole, More Drink, More Relief, More Something For Nothing."

Her policy of More Drink is being freely expounded in the saloon of an East Street pub, which is ideally equipped for the famous Lucan and McShane crockery-smashing act.

The novelty set of the picture, a laundry, is now the scene of Mother Riley's attentions, with Kitty McShane on duty as a checker in a smart overall.

Art director Holmes Paul here has *carte blanche* to revel in what the critics describe as verisimilitude; that is to say, a real-life laundry seems to have been brought from somewhere and planted *en bloc* at Walton, and the prospective M.P. is now engaged in the task of washing ninety-nine pairs of coms—so she says.

MOORISH SCENES AT DENHAM

"THE THIEF" BEGINS

Dr. Ludwig Berger started shooting on "The Thief of Baghdad," Korda's Technicolor film, at Denham on Friday with John Justin as the Prince, Sabu the thief, June Duprez the princess, and Conrad Veidt the villain. Also added to the cast are Mary Morris as Halima and Rex Ingram as the Djinn.

Location work in Cornwall with Sabu is already in progress, meanwhile the Denham interiors opened with scenes in the apartments of the astrologer (Hay Petrie), and in the patio, a lavishly decorated courtyard, in the Moorish style.

Giafar (Conrad Veidt) consults his astrologer, who tells him that a certain woman he wishes to see is in a trance and can only be awakened by a certain young man. A young beggar is brought into Giafar's house by his daughter, Halima (Mary Morris). During conversation it is discovered that he is really the prince, who has been under a spell from the astrologer.

Gordon Harker and Alastair Sim have just completed the Twentieth Century-Fox mystery-comedy, "Inspector Hornleigh on Holiday," which Walter Forde has directed at Islington.

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EXPLOITING "MR. CHIPS"

Some of the interesting tie-ups promoted by M-G-M's exploitation department for the Robert Donat starring vehicle GOODBYE, MR. CHIPS. The photo at the foot of the page shows a part of the huge crowd waiting outside the Empire Theatre, Leicester Square, last week

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PRINTING PROCESSES OF DUFAYCOLOR

MERCURY AND CADMIUM LAMPS EMPLOYED

THE theoretical principles underlying the printing of Dufaycolor films are for the first time published, in a paper by Dr. G. B. Harrison and R. G. Horner, reproduced from the current *Photographic Journal*.

It is, of course, impossible to secure sufficiently exact registration of the réseaux on the negative and positive bases for contact printing to be possible, if only because of negative shrinkage. Moiré patterns are produced in regions where elements of one colour on the negative are positioned over elements of different colour in the positive, *e.g.*, red negative element over green positive element; the lighter parts of the pattern occur where elements of the same colour coincide. Moiré is undesirable, not only because of the visible pattern produced, but because the black areas rendered by the superposition of unlike colours will fail to blacken the colour elements of the print, and so cause an addition of white to the colour photographed (black in the case of the positive-positive process).

Avoiding Moiré Effect

Moiré could be avoided by separating the two réseaux by the thickness of the base, and using a perfectly diffused light; but this would also cause loss of definition in the image. The problem is to eliminate the moiré pattern with the minimum possible loss of definition.

If a pinhole were produced in the negative réseau, then a square mask could be arranged at a suitable distance from the films, such that an image of it could be projected through the pinhole to coincide with a réseau square on the positive. Thus it is shown that by printing through a square mask having its sides parallel with those of the réseau squares on the negative, an even illumination is produced over the whole of the positive réseau.

The size D and distance T of the mask needed for use with a réseau element of the size d and a thickness of base t having a refractive index μ (= 1.4 approx.), is given, by the geometry of similar triangles, as:—

$$\frac{D}{T} = \frac{\mu d}{t}$$

To avoid parallax errors the distance T must be fairly large, and in practice an aperture 5.6 cm. square is used at a distance of 10 cm. This mask is the so-called "Harrison aperture," referred to by D. H. Geary in course of his recent demonstration to the B.K.S. of the Vinten Dufaycolor printing machine.

Spread and Overlap

In order to prevent the appearance of moiré patterns it has been necessary to spread each colour element of the negative réseau so that light from every part of it covers an area on the positive film equal in size to the réseau unit of the negative. The positive réseau has power to accept or reject parts of the expanded negative point according to whether it falls on a square of like or unlike colour. However, the transmission curves of the three réseau filters overlap, and a very considerable degree of colour desaturation would be caused without the aid of further filters.

If the three réseau element filters of Dufaycolor are placed together in unlike pairs it is found that overlap occurs in four regions of the spectrum—the deep red, the yellow, the blue-green, and the deep violet, including ultra-violet. It is difficult to find a filter which will eliminate just these bands, and it has therefore been necessary to produce the required bands additively.

Mercury and Cadmium Lines

The spectrum of the mercury discharge lamp contains two intense lines at 4,358 and 5,461 Å, which are in exactly the desired positions to supply the blue and green components of the printing light. Other lines in its spectrum must be removed; the most troublesome is in the yellow at 5,780 Å, but it is fortunate that didymium has a very powerful and narrow absorption band in this region; another fairly strong line at 4,047 Å can be absorbed by a pale yellow filter, and the ultra-violet lines by an Ilford Q filter.

For the monochromatic red light, cadmium gives a line (6,438 Å) in the required position, but unfortunately the intensity is low, it is difficult to filter out other unwanted lines, and the lamp has proved unstable in use. In the printing system employed, a compromise is effected by using the mercury discharge lamp combined with filters to provide the light for printing the blue and green elements, and half-watt light combined with the red filter and an

Continued on page

The Observation Window

Better Television Reception

NEW SPHERICAL DISCHARGE LAMP

Calling Up Projectionists

THE new cathode tube described by R. Howard Cricks in the KINE. of June 1, proved itself capable of very good work when employed to project the Trooping of the Colour at the New Victoria, London, S.W., on Thursday of last week. Even allowing for the better transmission which was, I believe, by land line over the first stage of the journey, the picture was rich in attractive half-tones, especially of the foliage of distant trees. One of the cameras employed had a weak spot in the right-hand top corner, and there was at times a central flare from another of the cameras.

THESE were, however, only minor blemishes for which the projecting tube was in no way responsible. Considering, too, that many of the shots were made nearly into the eye of the sun, the results were very good. Compliment must be given, too, to the transmitters, for the difference between the quality of the Derby and that of the Trooping of the Colour was very striking.

ONE thing which is very important in recent television diffusion is the introduction in the credit title of "unauthorised" qualifying rediffusion of television programmes. At one time the prohibition was definite all round: it appears as though recent indirect permission to rediffuse has necessitated the alteration.

IMPOSING claims are made in a paper in *Kinotechnik* for the new spherical mercury-discharge lamp, developed by Osram, in which the discharge, instead of being linear, measures 4 mm. in length and 2 mm. in diameter. At a consumption of 1,000 watts it has an output of 50,000 lumens, and by the use of specially developed Busch optical components, the whole of the light can be imaged upon the film, giving a screen intensity, with stationary shutter, of 12,000 lumens.

THE optical system has a collecting angle of 240 deg.; the mirror is 240 mm. in diameter and 45 mm. focus, and is used in conjunction with an intermediate cylindrical lens, which serves to cover the full width of the aperture. It is necessary for the objective to be specially corrected because of the particular colour emission of the discharge lamp. Notwithstanding this, persons with faulty eyesight may see green or blue fringing around the edges of the image. It is found also that the image on the screen appears more contrasty than with an arc.

I MENTIONED in these notes a few weeks ago the problems which would be raised on the operating side of projection by the application of the Military Training Act to employees of kinemas. The method of dealing with this problem was outlined in last week's KINE., on page 3.

SHOULD applications for postponement of calling up employees be necessary it is important that these should be made forthwith, as Saturday next is the last day upon which such applications can be received. So far, no arrangements are announced regarding Territorial employees who, if they are members of the same unit, may be called for training at the same time, thus creating a difficulty in carrying on their duties while they are absent.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

RCA Photophone reproducing apparatus is employed at the Regal, Dursley, Gloucester, where Zeiss-Ikon projectors are installed

SHIP CARBONS

CHARGING SMALL STORAGE BATTERIES

HOW A METAL RECTIFIER WORKS

By Cyril Sylvester, B.Sc.

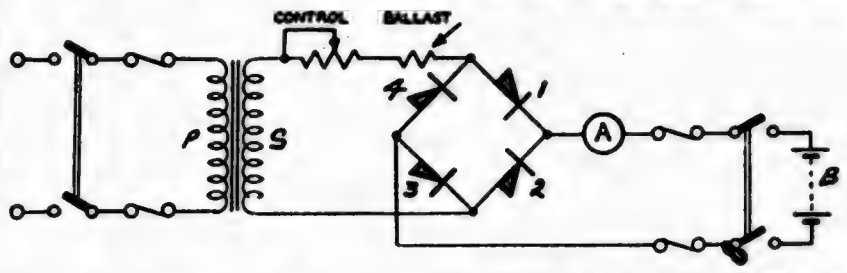
THE gradual change-over from D.C. to A.C. in kinema theatres has brought many problems to theatre engineers. Of these the charging of storage batteries is by no means the least important. In many cases I have seen comparatively large generating units used for supplying energy to storage batteries, a procedure which results in considerable waste.

For charging small storage batteries an ideal arrangement is to use Westinghouse metal rectifiers. This type of rectifier is undoubtedly superior to some kinds I have seen; the main advantages are absolute reliability, freedom from need of attention, high efficiency at all loads, impossibility of back discharge in the event of supply failure, and long life.

The rectifier operates on the principle that a metal disc, coated with oxide on one side, will allow the passage of current in one direction only; from oxide to metal, and not metal to oxide. A number of these discs are fitted on one spindle, with suitable washers and spacers, to form a complete rectifier unit.

Arrangement of Circuit

The sketch shows the arrangement of a rectifier unit connected up for full-wave rectification. A double-pole switch and fuses control the A.C. supply, and P and S are the primary and secondary coils of a transformer of suitable ratio to meet the requirements of the desired D.C. voltage. It will be seen that the secondary voltage, the voltage to be rectified, is controlled by control and ballast resistances.



If a varying range of secondary voltage is required this can be obtained by altering the ratio of the primary and secondary windings; by taking tappings from either the primary and secondary sides, or both. The connections are that the A.C. supply is connected to the vertical rectifier terminals and the D.C. supply to the horizontal terminals.

The action of the circuit can be explained as follows:—

Consider the instant when the top A.C. connection is positive. Current will then pass through limb 1, through the ammeter and battery B, through limb 3 and back to the negative A.C. connection. During this instant no current can pass along limbs 2 or 4, because of the high resistance of the rectifier in that direction. During the next half-cycle the conditions are reversed; that is limbs 2 and 4 carry the current. Examination of the diagram will show that, whichever the polarity of the A.C. lines, the polarity of the D.C. lines remains the same. In this way it will be seen that both half-cycles of the A.C. waves are rectified.

Taper Charging

Battery manufacturers recommend a progressive reduction in the charging rate as the battery approaches full charge. In the ordinary way this reduction necessitates the inclusion of resistances (in which energy is wasted) to limit the current to proper values. In the metal rectifier this result may be obtained by a suitable choice of ballast choke, suitably adjusted to obtain the required taper.

B.S.I. ANNUAL MEETING

The annual general meeting of the British Standards Institution will be held at the Dorchester Hotel, Park Lane, W.1, on Thursday, June 15, at 11.15 a.m. Sir Percy Ashley will assume the chairmanship, to which he was elected on May 9.

The meeting will be followed by a luncheon, at which the Right Hon. R. S. Hudson, M.P., Secretary of the Department of Overseas Trade, will be the chief guest.

In addition to Dr. G. B. Harrison and C. Dunbar, who were announced on this page as delegates to the International Illuminating Commission held this month in Scheveningen, C. G. Heys-Hallett is also a delegate.

Cafe Table Reserved for "The Duke of West Point"

PATRICK REED'S SCHEME OF UNUSUAL TIE-UPS

SEVERAL novel and original angles were exploited by Patrick Reed of the Odeon, Portsmouth, to boost "The Duke of West Point" (U.A.).

In the theatre's main vestibule a number of suitcases were heaped up with accompanying cards, "Awaiting the arrival of The Duke of West Point." At a leading local café a side table was kept constantly vacant, and on the table was the card, "Reserved—for the Duke of West Point."

Slang used in the film was turned to good advantage with circulars worded: "Joan—Sorry I couldn't bring a drag to your boodle fight, but the Woof Woof wouldn't give me a D.P. Meet me at Kissing Rock and I'll explain.—The Duke of West Point." These circulars were distributed from door to door and also in the deliveries of local newsagents.

Several schools and colleges were contacted, the headmasters being induced to arrange essays on "Why I would like to be a Cadet." There were many hundreds of entries, and the three best from each school were the guests of the theatre to see the film.

Extra space was taken in the Portsmouth *Evening News* prior to the playdate with teaser advertisements in the following fashion: First day, "The Duke is Coming"; second day, "The Duke !!!"; third day, "Which Duke?"; and finally, "The Duke of West Point." These were followed by an extra large treble column on the Saturday night preceding the showing.

At the local skating rink posters were exhibited stating: "You may enjoy your skating here, but see the skating sequence in the film 'The Duke of West Point' now showing at the Odeon, Portsmouth, and get an even bigger thrill."

In addition to many effective tie-ups, many shopkeepers also agreed to put a notice on their shop doors on their early closing day stating "Closed. Going to meet 'The Duke of West Point' at the Odeon, Portsmouth."

"Stolen Life" Twins Competition

Manager Clayton, of the Odeon, Ahton-under-Lyne, arranged a "most-alike" twins contest in connection with "Stolen Life" (Paramount).

Ages of the contestants ranged from two to twenty-four years of age, and preliminary heats were judged by public applause. The prize-winners were selected by the Mayor and Mayoress of Ashton (Councillor and Mrs. Charles Arnold) from six sets of finalists.

UNIFORMS AT ECONOMY PRICES

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COWBOY "HOLDS UP" SHOPPERS

Dressed in an assortment of old clothes provided by A. M. Carpenter, this Gaumont page-boy created considerable interest—and amusement—when he challenged Barnstaple shoppers with the question "Have you seen my lady?" When asked "What lady?" he gave a reply introducing the film title THE COWBOY AND THE LADY (U.A.)

ORGAN GRINDER BOOSTS "CITADEL"

Distinctive Street Parade in Wallsend

By contacting an Italian organ grinder and his wife, touring the country with a monkey and hurdy-gurdy organ, Reynolds Roberts, of the Ritz, Wallsend, was able to put out some unusual street publicity for "The Citadel" (M-G-M).

Two art cards were placed on each side of the organ which read "Class or creed matter not—see the poor help the poor in 'The Citadel,' showing at the Ritz." The organ grinder toured the district for four days and, naturally, a great deal of attention was attracted.

During the week of screening a further opportunity arose for a similar stunt when a busker paraded the streets with a suitably worded card on his back. In addition a full window adjoining the kinema was utilised for a display.

BEXHILL TRADERS ASSIST "YOUNG IN HEART"

Cooking Methods Exploited

A concentrated series of local trader tie-ups figured prominently in the successful drive launched by A. Grevatt for the showing of "The Young in Heart" (U.A.) at the Playhouse, Bexhill-on-Sea. In addition to cycle dealers, plugging the Hercules cycle angle, hairdressers and the gas undertaking were embraced in the campaign.

At the large showrooms of the gas company a bold display was arranged with cut-outs of the stars placed beside gas-cookers bearing posters intimating that "The Young in Heart" are those who retained their temper and energy by using modern methods of gas cooking and refrigerating.

The various local units of the Territorials helped Mr. Grevatt to advertise "Territorial Cavalcade." Detachments paraded outside the kinema during the screening and demonstrated their equipment while recruiting was conducted at a table in the vestibule.

CAR EXHIBITION HELPS "CITADEL"

Procession Tours Colchester

Full publicity values were extracted by J. Laird Hossack from a tie-up with Adams' Garage, local Austin agents, when exploiting "The Citadel" (M-G-M) at the Playhouse, Colchester.

The dealers held a two days' show at the Red Lion Hotel, of which due publicity advantage was taken, while stills of the film were on view in the four huge windows of the garage.

For two days of the week of showing, there was a procession through the principal streets of a fleet of new Austin cars, with placards on the radiators, "Drive in your Austin to see 'The Citadel' at the Playhouse."

German Plane "Crashes" on Halifax Kinema

An inexpensive but effective front-of-house display was erected by G. H. Eliot, of the Regal, Halifax, for the screening of "The Dawn Patrol" (Warner).

Made from scrap material, the tableau depicted a crashed German 'plane against a background of a large Union Jack and the film's title, spread over the central window feature.

The scena was responsible for a great deal of interest which, consequently, had favourable results on the box-office.

"THE WARNING" IN WIDNES

Valuable publicity, not only for his kinema, but for the Widnes National Service campaign, was organised by W. Dawson, of the Empire, Widnes, on the occasion of the screening of "The Warning" (A.B.P.C.).

On two occasions the Mayor of Widnes (Councillor E. Hesketh) and the Member of Parliament for the Division (Mr. R. Pilkington) made speeches from the stage. There was an appropriate scene in the foyer, where A.R.P. equipment was displayed.

Prize-winners in A.B.C.'s Exploitation Contest

REX PUBLICITY SERVICE, LTD., announces the full list of prize-winners in the A.B.C.-Universal circuit exploitation competition arranged for "St. Martin's Lane" (A.B.P.C.). A. S. Moss, general manager of A.B.C., was chairman of the adjudication committee.

1st prize-winners, who receive £3 3s. each: L. Fletcher, Central, Kidderminster; J. L. Griffiths, Trafford Picture House, Old Trafford, Manchester; T. Edwards, Capitol, Didsbury, Manchester.

2nd prize-winners, who receive £2 2s. each: F. Hilbery, Westover, Bournemouth; P. Lundy, Savoy, Brighton; D. Shave, Regal, Hounslow.

3rd prize-winners, who receive £1 1s. each: E. Tyson, Walney Theatre, Barrow-in-Furness; C. Webb, King's, Bristol; S. Ledger, White Ladies, Bristol; J. Barker, Forum, West Hartlepool; S. Williams, Ritz, Woking; G. Dilley, Ritz, Edgware.

MECHANICAL FROG IN KINEMA'S GARDENS

Grotesque Display at Canterbury

CLEVER front-of-house displays, tie-ups and a street stunt were the methods used by R. C. Overs at the Friars, Canterbury, to stimulate interest in "The Return of the Frog" (British Lion).

In the gardens adjoining the kinema's frontage was a large cut-out frog fitted with an ingenious mechanical device controlling its prominent eyes. Connected, through pulleys and spindles, to a small electric motor fixed to the back of the display, these eyes, when put into action, revolved in opposite directions, giving a most grotesque appearance, which did not fail to arrest the attention of passers-by. At night a green floodlight increased the effect of the monster frog.

A small art streamer announced the screening, while smaller frog replicas were fixed to stakes and placed at odd intervals in the gardens.

A week before the play date Mr. Overs arranged for a man to parade the district, dressed in a theatrical costume resembling a frog and carrying a banner announcing the film's screening. During the week of presentation the doorman of the theatre wore the costume, and distributed throwaways to passers-by.

Several useful tie-ups were obtained with local tradesmen, including jewellers, cleaners, hairdressers and wine merchants, each displaying stills and slogans linking the film with the material on display. An augmented Press campaign was conducted with beneficial results.

Talking Frog Announces Frome Screening

A clever stunt, which recorded excellent results, was worked by R. C. Holmes, of the Gaumont, Frome, for "The Return of the Frog" (British Lion).

In the foyer of the theatre, a large cut-out of a frog was set in position, and behind the mouth of the model was concealed a loudspeaker. Connected to a microphone in the office, this enabled Mr. Holmes to give some brief facts and interesting patter about the film as patrons entered or left the foyer.

As a voice issued from the mouth of the frog, people stopped and listened, puzzled at first as to the source of the voice, and then intrigued by the idea of a frog talking.

Preceded by an extensive teaser campaign, this Buckfast wine display staged by H. G. Irving in the foyer of the Empire, Coventry, provided the link for 12 local dealers to assist the screening of THE CITADEL (M-G-M)

Free Flights at Salisbury

"DAWN PATROL" TIE-UP WITH FLYING SCHOOL

The Wiltshire School of Flying at Highpost Aerodrome, Salisbury, gave H. M. Burge their full co-operation in conjunction with a "Free Flight Contest" to boost the screening of "The Dawn Patrol" (Warner) at the Regal, Salisbury.

Five thousand handbills were distributed to patrons over a wide area, and these explained that the Wiltshire School of Flying offered five free flights over Salisbury to draw attention to the opportunity of joining the Civil Air Guard and learning to fly at an inclusive cost of £5. Patrons wishing to take advantage of the opportunity were asked to write a short criticism of "The Dawn Patrol," the five best efforts being rewarded with free flights over the city.

An extensive tie-up was arranged with the makers of Beverley Hills shirts, Randall, Ltd., which resulted in attractive displays at the outfitters' premises and in the theatre's foyer.

Over 50 column inches of editorial space were given in local papers to the screening of "The Warning" (A.B.P.C.), for which Mr. Burge went all out with a most commendable campaign. All the official departments connected with A.R.P. and National Defence in the city gave their support, and in the theatre foyer a comprehensive display of equipment was on view.

On the Monday evening the film was given a civic première, the stage party consisting of the Mayor of Salisbury, Lady Eyre Coote, Major J. Houghton Brown, and representatives of every National Service department

TWO COMPETITIONS FOR READING PATRONS

H. Kerr's Teaser Stunt

Teaser announcements, extensive support from three local newspapers and shop window displays played a great part in the publicity drive carried out by Harry Kerr to draw attention to the screening of "Stolen Life" (Paramount) at the Odeon, Reading.

Four weeks before playdate, issues of the *Reading Mercury, Berkshire Chronicle* and *Reading Standard* carried boxed teaser announcements drawing attention to the Odeon National contest arranged in conjunction with W.T.A. On the day of the opening of the World Fair, 500 contents bills were distributed throughout the district.

Barnes and Avis, proprietors of a travel agency in Reading, gave up their principal window to a composite display, which was on show during the whole of the four weeks prior to playdate.

The competition angle was also given full play in connection with "The Cowboy and the Lady" (U.A.). For adult patrons, Mr. Kerr arranged a "Hobbies Contest" in conjunction with the *Berkshire Chronicle*, readers being told that one of the players in the film had an unusual hobby, and a prize of a season ticket was offered to the writer of best letter on his or her unusual spare time occupation or pastime.

In the kiddies' section of the same paper, a cowboy painting competition was featured, when season tickets again figured in the list of awards. All local restaurants and dance halls featured cowboy and hilly-billy songs during the week of showing, and the local Co-operative stores tied-up with the makers of A.1 Sauce.

BI-LINGUAL ADVERTISING "Ware Case" at Slough

Several original stunts have been put over by R. H. Turton, of the Granada, Slough, during the past few weeks, one of the most outstanding being that arranged to publicise "The Ware Case" (A.B.F.D.). In a prominent part of the foyer, Mr. Turton built up a large bookstall on Continental lines, displaying copies of "Le Matin," "Le Journal," and all types of Parisian periodicals, each one being overprinted with the words, "See 'The Ware Case' at the Granada."

Another striking layout was used recently to draw attention to "Trade Winds" (United Artists). A large map of the world, carrying the phrase, "10,000 miles to arrest a killer," was exhibited, with each town and port featured in the film picked out by means of a small flashing bulb.

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"LITTLE PRINCESS" TIE-UP CAMPAIGN

To announce the screening of Shirley Temple's latest production, THE LITTLE PRINCESS, at the New Gallery, Regent Street, W., 20th Century-Fox arranged an interesting series of tie-ups which covered numerous angles. (1) The novel from which the film is adapted was the linking factor at Alfred Wilson's of Victoria Street. (2) S. Brown and Son, of Houndsditch, made a feature of Shirley Temple dresses. (3) The juvenile star's happy smile was exploited with dental powder at Walker's, Ltd., High Holborn. (4) Buchers, Ltd., Strand, concentrated on hair styles. (5) An unusual pets angle at the London Pets Stores in Shaftesbury Avenue

AROUND LONDON with the SHOWMAN

BERNSTEIN HALLS' PUBLICITY "LICENCES"—SOUTH SEAS DANCE DEMONSTRATED ON CHINGFORD STAGE — VANISHING MAN IN LEYTONSTONE VESTIBULE

ONE of the smartest pieces of publicity I have seen for some time was a dummy "driving licence" issued by some of the Bernstein halls (including the Granadas at Walthamstow and Tooting) to advertise "Café Society" (Paramount).

Printed on card with a red back, the front was laid out in such a manner as to be easily mistakeable at first glance for the real thing, the wording being: "Deriving Pleasure Licence." Inside were eight paragraphs (numbered in Roman figures like an official licence), stating that "This licence permits any person to be conveyed . . . or go on foot to the Granada next week to enjoy 'Café Society,'" and adding a number of other more or less amusing items.

Placed on the seats of cars in the car-parks and distributed in other suitable ways copies of these licences attracted a great deal of attention and caused no little amusement.

Hawaii in Chingford

A pleasant prologue, which possessed excellent entertainment qualities in addition to strong publicity powers, was presented on the stage of the Odeon, Chingford, by R. J. Fielding, a week prior to the screening of "Trade Winds" (U.A.) and "Pacific Liner" (RKO-Radio).

Between the screening of the two trailers one of the theatre's usherettes performed an expert Hawaiian dance, in appropriate costume, while a slide on the screen told the audience "'Pacific Liner' will make a swift passage to this theatre next week, assisted by favourable 'Trade Winds.'"

A highly successful National Service Week was organised by Mr. Fielding recently, when he received the ready co-operation of all the organisations concerned, the civic authorities and the Press. Besides the usual "signing-on" tables in the vestibule, displays of posters and impediments around the building and demonstrations of searchlights and other apparatus on a plot of spare land adjoining the theatre, Mr. Fielding had two speakers appealing for recruits every day, and on each occasion arranged a highly effective tableau.

For his other charitable work it is interesting to note that Mr. Fielding has been elected a Life Governor of the Connaught Hospital, which he has frequently helped in various ways.

Leyton Improvements

Although the Leyton Ritz was opened only comparatively recently, Frank Spencer has been busy since he took control a few months back in brightening the approach to the hall by repainting panels in the foyer, changing some of the lighting units, and adding to the flowers which flank the front of the balcony lounge.

By these and similar means he has improved the appearance of the building.

Stimulating Good Will

It has long been an axiom of the entertainment industry that politics should be eschewed, but a recent move by units of the Gaumont-Super circuit, while running counter to this policy, fits in with that equally old tactic of the true showman—to foster good relations with authorities and strive to make the theatre the centre of local interest.

For several months past house magazines of the Hyams circuit have been devoting a page to a portrait and biographical sketch of leaders of municipal and political life in their districts, and the current issue of the Edmonton Regal programme includes an excellent article on the life and work of Francis Broad, J.P., M.P., a nationally known Socialist and Co-operative worker.

The organ of the West Norwood Regal devotes a page to Mr. Duncan Sandys, M.P., and it is notable that both articles carefully avoid partisanship and confine themselves to fact. This is the kind of item which makes a theatre programme something more than a mere advertising medium.

Leytonstone Peepshow

Clement Arscott adopted a very old—but very effective—idea to advertise "St. Louis Blues" (Paramount) at the Leytonstone Rialto.

Covering the front of a small recess in the foyer, he pierced a card with a couple of peep-holes at different heights, one labelled "For 5-foots," the other "For 6-foots." Printed across the top of the card was the message: "For swing fans only—take a peep at the good news for next week." Inside the recess patrons saw a notice dealing with the merits of this picture.

Mr. Arscott publicised "Topper Takes a Trip" (U.A.) by the ingenious use of ultra-violet ray apparatus which produced a "disappearing man" effect in a clever model he devised. Another bright notion he used was a dog-lead suspended in mid-air and apparently attached to the collar of the etheric "Mr. Atlas."

His publicity for "Café Society" (Paramount) included laying out a corner of the stalls lounge as a Continental restaurant where, judging by the overturned bottles, stained glasses and other signs a party had been enjoying a "wild evening."

Exploiting a Serial

Elaborate vestibule scenas, characterising the various films' themes, have formed the major part of A. L. Bustin's exploitation activities at the Coliseum, Manor Park, recently.

The current run of A.B.F.D.'s serial, "The Lost Jungle," is being advertised by two semi-circular alcove displays depicting thrilling action sequences from the outdoor story. Plywood and cardboard are the inexpensive materials used, and coloured lighting is skilfully applied to increase the powerful effect.

Augmenting these is an interesting "flasher box," which, when illuminated, reveals a scene from the film and, when darkened, announces the serial's title.

The entire entrance lobby of the kinema was transformed by Mr. Bustin into a slum street for the presentation of "Angels With Dirty Faces" (Warner). Canvas scenery and cut-out lamp-posts were the "props." used, and the various scenes depicted a preacher addressing a crowd, the "Dead End Kids" playing in the gutter and Cagney being led into a police station.

Twenty-five local traders assisted the campaign for "Blondie" (Columbia) by displaying material linking Red Heart dog foods with the canine star in the film.

Renovations at Winchmore Hill

Noticing the effects of new paint and certain other signs of alterations outside the Capitol, Winchmore Hill, I dropped in for a chat with H. Wakeley, who took over the management there not long back.

He told me that, in addition to the painting I had noticed, the removal of an unsightly 12-sheet board at one end of the building, and the insertion of amber globes in the light fittings of the foyer, he has made the lounge more homely by providing chairs and tables. Mr. Wakeley said that he had noticed people—particularly elderly ones—standing about uneasily outside the hall before entering and thought a comfortable waiting hall, sheltered from the elements and cosily furnished, would earn their appreciation, as he has now proved it has done.

He is also increasing by 50 per cent. the power of the external floodlights and has reintroduced a confectionery counter in the foyer.

Mr. Wakeley has also adopted measures for developing the hall's mailing list which, through removals, had slumped somewhat, and already a promising increase has been recorded.

Simple Advertising That Pays

When I entered the State, Leytonstone, for a chat with H. J. Coode I noticed a writer busy painting publicity messages on the glass panels of the swing doors. Mr. Coode told me that this type of advertising was used regularly with good results and that another successful line of approach was the distribution of card programmes to people passing the hall. Many more copies are mailed to regular patrons who leave their addresses for that purpose, and there can be few Leytonstonians who do not know what the State is offering them.

In the compact foyer I noticed an impressive cut-out display advertising "The Sign of the Cross" (Paramount).

Reduced Prices

Prices of admission have recently been lowered at the Islington Carlton. The seats formerly costing 1s. 4d. have been reduced to 1s. and the former 1s. seats have been merged with the sixpennies.

Sam Luton had constructed a striking display in the foyer when I called. Advertising "They Made Me a Criminal," it showed a more-than-lifesize painting of John Garfield trying to hide his features behind a turned-up collar and a lowered hat-brim.

On the other side of the main panel was a disc containing the features of Ann Sheridan, and underneath were portraits of the "Dead End Kids," who figure in the story. Fine art work made this model impressive.

A National Appeal

The closing scene in "Lightning Conductor" (G.F.D.) provided F. W. Salter, of the Palladium, Palmers Green, with a good opportunity to effect a tie-up with the local National Service recruiting drive. In the vestibule dummies displayed the kit of the various services, while a recruiting office was opened in the lobby.

To exploit the run of "Café Society" (Paramount) Mr. Salter contacted a number of local hosiery stores and secured a number of attractive window shows built up with stills and cut-outs of Madeleine Carroll.

MILITARY ATMOSPHERE AT LONDON PAVILION

The military atmosphere of DOUBLE CRIME IN THE MAGINOT LINE is reproduced in the vestibule of the London Pavilion with this impressive display arranged by United Artists

"PARIS HONEYMOON" IN ROCHDALE

Wedding Time Capitalised

Realising that early summer is a very popular time for weddings, R. Jordan, of the Regal, Rochdale, gave stress to this fact in several outstanding local trader displays designed for "Paris Honeymoon" (Paramount).

The large salon of Rochdale's "Fashion Corner" devoted windows to a wedding tableau consisting of an enlargement from the film, together with double-crown cards illustrating gowns worn by Franciska Gaal, the star. Another effective setting appeared at the electric company's showrooms, where stills showing a warming pan about to be used were contrasted with the modern conveniences of electric fires and bed warmers.

Further displays were made with Lexicon Libraries, French Cleaning services and music dealers.

DUAL TIE-UP CAMPAIGN AT ASHTON

Through an unfortunate error, the record of J. Openshaw's successful "Citadel" campaign in last week's issue was headed incorrectly. Instead of "Bristol," the word "Ashton" should have appeared—our apologies to Mr. Openshaw.

good service

Good service attracts custom in every class of trade. Good service—and an appearance of freshness and daintiness in every detail of that service. That is why waitresses, ushers and counter hands so often wear uniforms of Tricoline. Tricoline tailors crisply; washes beautifully; wears endlessly. There are 38 shades, also black and white. It is 38" wide and retails at 2/11d. the yard.

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Mainly Melodrama

Suggestions for Creating Atmosphere

WE have eleven films on the release list considered this week with no fewer than nine of them of the melodramatic type, the only contrasts being "What a Man" and George Formby's farcical comedy, "Trouble Brewing."

The Western drama, "Arizona Legion," has quite a military atmosphere and one of Sousa's fine marches will be a better introduction than the inevitable overture. When there is a series of film dramas like "The Saint Strikes Back" it seems to be a good policy to adopt a signature tune of introductory interludes, and the short excerpt chosen is from Massenet's opera "Werther." This theme is very dramatic and arresting in character and was in great request for similar use in the silent days. In sound film music this most important "fitting" point is sadly neglected and, after all, it had its origin in the opera characters of the great Wagner masterpieces—in fact, the present type of musical accompaniment made to Hollywood order and hurriedly written should be altered so that use is made of the music of the world's greatest composers from which any yet known situation can be fitted with atmospheric certainty.

"TROUBLE BREWING" (A.B.F.D.)

CERT. U. 7,614 ft. Reg. No. Br.Dr.1557. Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—George Formby, Googie Withers, Gus McNaughton, Garry Marsh.
ATMOSPHERE.—Comedy extravaganza with the star cast as a simple youth who turns sleuth to try out a crime detector of his own manufacture.
ORGAN.—Short pot-pourri of Geo. Formby's songs, not in the film, such as "I Went All Hot and Cold," "My Ukulele," "Fiddler, Keep on Fiddling," and "I Do Things I Do," presented as a separate interlude, with adaptation from the vocal-piano copies.
NON-SYNC.—As organ, recorded on Decca F.3762 and F.5669. The records of songs in the film are "I Can Tell It by My Horoscope" and "Hitting the High Spots," both on Regal-Zono. M.R.3039.
LIGHTING EFFECTS.—Light blue.

"WHAT A MAN" (British Lion)

CERT. U. 6,718 ft. Reg. No. Br.1625. Reviewed in KINE. January 26, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Sydney Howard.
ATMOSPHERE.—Irresponsible urban farcical comedy concerning the misadventures of a village photographer scoutmaster, slate club secretary and his daughter's love tangles.
ORGAN.—Short syncopated pot-pourri, such as (a) "Hurry Home," (b) "Thanks for Everything," (c) "Lonely" and (d) "Let's Dream in the Moonlight," presented as a separate interlude, with adaptation from the professional vocal-piano copies.
NON-SYNC.—As organ, recorded on Parlophone F.1383-4 by "Hutch and his Charm Music."
LIGHTING EFFECTS.—(a) Amber, (b) pink, (c) violet, (d) deep blue.

"CIPHER BUREAU" (Grand National)

CERT. U. 6,363 ft. Reg. No. F.1439. Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Leon Ames, John Woodbury.
ATMOSPHERE.—Melodrama of romance, espionage and counter-espionage, with the action revolving round an American cipher bureau which specialises in the decoding of messages.
ORGAN.—"Dramatic Tension," Ancliffe (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by orchestra on Bosworth B.C.1041.
LIGHTING EFFECTS.—Deep red only.

"WITHIN THE LAW" (M-G-M)

CERT. A. 6,878 ft. Reg. No. F.1655. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ruth Hussey.
ATMOSPHERE.—Drama depicting the folly of revenge, adapted from the stage play, concerning a "framed" charge of shop-lifting by an unknown girl.
ORGAN.—"Treachery and Vengeance," Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1910 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Deep crimson.

"ARIZONA LEGION" (RKO-Radio)

CERT. U. 6,277 ft. Reg. No. F.1468. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 6-sheet.
STARS.—George O'Brien, Laraine Johnson, Carlyle Moore, Junr.
ATMOSPHERE.—Spectacular outdoor Western drama, with ambitious military spectacle and fast-moving episodes.
ORGAN.—"Semper Fidelis," March, Sousa (Keith Prowse), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Decca F.7012 by the American Legion Band of Hollywood, California.
LIGHTING EFFECTS.—Amber fading to red.

"THE SAINT STRIKES BACK" (RKO-Radio)

CERT. A. 5,799 ft. Reg. No. F.1655. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—George Sanders, Wendy Barrie, Jonathan Hale.
ATMOSPHERE.—Crime drama, dealing with the further adventures of Simon Templar, alias "The Saint," who combines with the daughter to avenge the death of her father, wrongly accused of accepting bribery and who had committed suicide.
ORGAN.—"Werther," Fantasie, Massenet-Tavan (Ricordi), first and last sections only, presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—Incidental, "A Villainous Theme," recorded by orchestra on Bosworth B.C.1010.
LIGHTING EFFECTS.—Deep crimson only.

"GAMBLING SHIP" (General F.D.)

CERT. [illegible] 5,537 ft. Reg. No. F.1429. Reviewed in [illegible]E. February 23, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Robert Wilcox, Helen Mack.
ATMOSPHERE.—Gangsman melodrama, with romance and child interest, with settings on a foundering ship and a grand, hectic finale.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR JULY 24 RELEASES

ORGAN.—"Retribution," Martell (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by orchestra on Bosworth B.C.1053.
LIGHTING EFFECTS.—Deep crimson only.

"FIRST OFFENDERS" (Columbia)

CERT. A. 5,481 ft. Reg. No. F.1642. Reviewed in KINE. March 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Walter Abel, Beverly Roberts.
ATMOSPHERE.—Juvenile crime melodrama of a high-school boy and girl's compact for suicide when parents refuse marriage; the girl dies, but the boy is accused of murder and sent to the penitentiary as a "First Offender."
ORGAN.—"Passionate Love," Montague Ewing (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by orchestra on Bosworth B.C.1041.
LIGHTING EFFECTS.—Deep blue fading to deep purple.

"INSIDE STORY" (20th Century-Fox)

CERT. A. 5,464 ft. Reg. No. F.1398. Reviewed in KINE. February 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Michael Whalen, Jean Rogers, Chick Chandler, Douglas Fowley.
ATMOSPHERE.—Romantic detective melodrama, No. 3 of "The Roving Reporter" Series, dealing with the adventures of a lonely New York girl who is invited to a real old Christmas party at a farm in the country.
ORGAN.—"Lonely," slow foxtrot, played as an entr'acte, with adaptation from the professional song copy and presented as an introductory interlude.
NON-SYNC.—As organ, recorded on Parlophone F.1394 by Billy Thorburn and his Orchestra, or by Geraldo and his Orchestra on H.M.V. B.D.5464.
LIGHTING EFFECTS.—Violet only.

"TORCHY RUNS FOR MAYOR" (Warner)

CERT. U. 5,392 ft. Reg. No. F.1667. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Glenda Farrell, Barton MacLane.
ATMOSPHERE.—The adventurous story of a girl reporter-sleuth who, in conjunction with the professional police, runs a crooked mayor and an underworld leader to justice.
ORGAN.—"Petite Suite de Concert," Suite, Coleridge-Taylor, No. 1, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by H.M.V. C.2372-3 Nos. 1 to 4) by Dr. Malcolm Sargent and the London Symphony Orchestra.
LIGHTING EFFECTS.—Deep amber to purple.

"BULLDOG DRUMMOND'S SECRET POLICE" (Paramount)

CERT. U. 4,899 ft. Reg. No. F.1620. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—John Howard.
ATMOSPHERE.—Characteristic Drummond thriller concerning a treasure hunt in subterranean dungeons beneath the ancestral mansion to which he has brought his bride-to-be.
ORGAN.—"The Home-Coming," ("Minnehaha"). Coleridge-Taylor (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.1916.
LIGHTING EFFECTS.—Deep blue fading to violet.

Special Gowns to Boost "Mikado"

G.F.D's. EXTENSIVE TIE-UP WITH RETAILER

AN extensive fashion tie-up which offers wide possibilities to showmen exploiting "The Mikado"—has been arranged by General Films' exploitation department with Willson's, the modistes, of London.

The gown displayed by Jean Colin—star of the film—on the left has been styled "Mikado," and it is to be placed on sale at each of Messrs. Willson's 150 retail shops in London and provincial key towns. Liberal window space will be devoted to the model and its connection with the film, while in addition, arrangements have been concluded for the issue of 100,000 special four-page fashion books.

General Films emphasise that all showmen wishing to take advantage of the tie-up will be given every assistance from the various branches of the gown specialists.

A "TORCH"-LIGHT PROCESSION AT KILBURN

Console and Screen in Harmony

For exactly sixteen minutes on Saturday evening, June 10, I sat with 3,500 others in the State, Kilburn, listening intently to Sidney Torch, who sat at the Wurlitzer organ presenting his interlude which he called "Descriptive Music." The attendant had found just that one odd seat in the front row of the circle five minutes before the film ended which preceded the organ interlude.

Just a few patrons moved to leave the theatre from the stalls as the organist came up on the lift playing his signature tune, but afterwards, at any rate as far as I could see, no one moved or even spoke, for they were interested to a degree that one only expects when a film that is being screened reaches its critical point and then suddenly this tenseness snapped and cheers loud and long greeted a reference to the King and Queen on their American tour. Then the finale scene with Van Damm and his orchestra joining in at full strength with the powerful tones of the organ in "Sons of the Sea," which brought the cheers of the people to a climax.

The whole design of the interlude is to prove musically and scenically that all music is more or less descriptive and so conjures up an imaginary picture or episode in the minds of the hearers. The first musical item was the "Watermelon Fête," from the "Americana" Suite, with film and Brenographic background illustration of the episodes depicted.

The next music was the "Skaters' Valse," in which the rhythmic sequence of two exhibition skaters became perfectly synchronised with the organ amid scenery of the snow-clad mountains.

Grieg's masterpiece, "Morning," with appropriate backgrounds, depicted a beautiful sunrise in artistic colouring, while the melodic "Rustle of Spring" music was played to a background of beautiful scenes with waterfall cascades.

As a contrast we had another perfect descriptive episode when the clever train effects were produced in the "Orient Express," in an imaginary journey illustrated on the screen. Next we were transported to the Hebrides to the strains of the "Fingals Cave" Overture, in which Mendelssohn's music so well illustrates the waves breaking into the deep caves, again with perfect scenic background, bringing realism to enhance the presentation.

Then, suddenly, a slide was superimposed of the heroes of the sea and how they guarded our King and Queen when they voyaged past the icebergs in the Atlantic with an excellent photo of them both looking through binoculars at the actual ice-

Continued on page 38

Solo Organ Interlude (Series 2) No. XL

WELL-KNOWN COMPOSITIONS FROM LITTLE-KNOWN COMPOSERS

By Kenneth Stow, at the Wylde Green Pavilion, Erdington, Birmingham

ORGAN: CHRISTIE, THREE-MANUAL NINE RANKS

THIS week's interlude is a further contribution to the series from Kenneth Stow, one of the A.B.C. Birmingham resident solo organists. This interlude is quite an original idea and is capable of extension in several directions, but in its present form should be quite good entertainment and create interest for many patrons. The musical examples are well contrasted, and given that little bit of showmanship in presentation should be a very useful solo.

A. W. O.

No.	Slides.	Music and publisher.
1.	"Well-known Compositions from Little-known Composers"	Signature tune.
2.	At some time or other we have all heard programmes showing how the great masters have had their lighter moments, when they have written little pieces of great beauty.	"Merry Wives of Windsor" Overture, Nicolai (Paxton).
3.	Instead, therefore, of playing you an interlude of "Little Pieces by Great Composers," I will reverse the process and play some "Great Pieces by Little-Known Composers."	Do.
4.	This will illustrate to you how some of the most familiar and popular works, both light and classical, were written by men of whose work we know little.	Do.
5.	This fine overture that I am now playing is called the "Merry Wives of Windsor," and was composed by Otto Nicolai.	Do.
6.	On the Continent this opera is often performed in its entirety, but in this country the overture itself is the only example of this composer's work that we know.	Do.
7.	By way of contrast, many of you know and recognise the famous "Poeme," by Fibich, which as a song is known as "My Moonlight Madonna."	"Poeme," Fibich, once through in D flat, no repeats (Chappell).
8.	Although this is his only well-known composition in England, he has actually written over 500 pieces, ranging from symphonies downwards.	Do.
9.	Many of these are very popular in Northern European countries	Do.
10.	One of the most popular tunes of the day is surely this novelty entr'acte called "Nola," by Felix Arnt; I cannot, however, recall another success written by him.	"Nola," Arnt, first page in D major (Keith Prowse).
11.	Joachim Raff is another composer whose fame is restricted to Continental success, for here he is recognised almost solely for his celebrated "Cavatina."	"Cavatina," Raff, first theme twice (Hawkes).
12.	Many people consider "Trees" the most beautiful ballad ever written and composed. Otto Rasbach's other works are little known in this country.	"Trees," Otto Rasbach (synchronisation an asset) (Chappell).
13.	The name of "Toselli" immediately suggests to almost everyone of you his famous "Serenata"; his many other light works are seldom played.	"Serenata," Toselli (Chappell).
14.	Let us conclude with another overture, "Zampa," written by Herold, played by thousands of orchestras and ever popular. Nothing else has preserved his name.	"Zampa" Overture, Herold (Hawkes).

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New Kinema Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

RYTON-ON-TYNE.—Plans have been prepared for the erection of a kinema at Ryton-on-Tyne.

STOCKPORT.—The General Purposes Committee of Stockport T.C. has granted the application made by James Green to develop the land at "Oakfield," Dialstone Lane, Stockport, for the purpose of constructing a kinema.

Plans Approved

Rotherham.—Rotherham Corporation has passed plans submitted by F. Swycher for the erection of a kinema and four shops in Harringthorpe Valley Road.

FIFTY-GUINEA EFFORT FOR HOSPITAL

I have heard of many interlude stunts and ideas since the KINE. series started but one, carried through at the Regal, Chester, beats all I have known.

Manager Ronald Barrie got the idea and passed it on to his organist Horace Pilling. Close co-operation would appear to have brought it to a successful issue. Here is a short description of the scheme. First of all ten of the principal tradesmen in Chester were approached personally to join in the fun and each promised to subscribe a sum of five guineas to Chester Royal Infirmary Fund. The firm thus became entitled to a clever parody advertisement by means of slides with appropriate musical accompaniment to be included in the organ interlude. These numbered eighteen and were presented during two weeks of the "Fifty Guinea" interlude. Here is a sample: Tune, "Never Mind"; verse,

"If your carpets are frayed 'Never Mind,'
If your furniture's decayed 'Never Mind';
Go to Dodds in Bridge Street Row,
You'll be very pleased, I know;
And you'll not need lots of dough, 'Never Mind.'"

A display in the foyer and entrance hall was also included in the offer. Organist photos were autographed for donations from any patrons, and every fan letter received from the broadcasting of organ interludes from the theatre was used as a means of further appeal for the Chester Royal Infirmary Extension Fund.

A. W. O.

Duosonic sound equipment has been installed at the Picture House, York (Gaumont, manager, F. Langstaff). A new screen has also been fitted.

PIANO BROADCAST REPEATED AS ORGAN INTERLUDE

Attractively Rendered Syncopated Material

ON Sidney Torch's recommendation I visited the Capitol, Wembley, to hear a promising youngster, Ray Baines, who has been resident solo organist there for about six months.

The chat we had in his room before the interlude showed that he is intensely keen on his work, has specialised in parody interludes, of which I saw several clever examples on original lines; he very modestly said that his present position was due mostly to the fine experience he had as pupil and assistant to Sidney Torch when on the Union circuit. His first solo job was at the Ritz, Barrow-in-Furness, for four months for A.B.C., being transferred to the Kingsway, Levenshulme, and Savoy, Dublin, before reaching the Capitol, Wembley.

His interlude was an adaptation of a piano recital broadcast for Northern Regional the previous evening at Manchester, which was titled "Flippant Fingers." As the solo consisted entirely of syncopated dance numbers the adaptation was entirely dependent upon the orchestral imitation effects he was able to reproduce from the organ registration. "Hurry Home," "One Day When We Were Young," "They Say," "Hold Tight," "Gotta Get Some Shut Eye" were all in the pot-pourri, and for a merited encore we had his own symphonic arrangement of "Deep Purple."

The Wembley Saturday night audience were very quick to appreciate this popular fare, and I must personally confess that the numbers were played in such an artistic and musicianly manner that I thoroughly enjoyed the show. His modern type showmanship at the console was restrained, but the more effective for this reason.

The organ at this theatre is a three-manual Compton with an illuminated console of quite pleasing design and a colour scheme which was used with discretion. Tonally, this instrument is very good, both from a solo and ensemble point of view.

A. W. O.

Henson Maw, one of the most promising of the young school of kinema organists, broadcast from the Regal, Derby (A.B.C.), last Friday, June 9. As well as being a striking player Henson Maw dresses for the part in an ultra-modern dress suit of pale grey with grey silk lapels, finished off with grey suede shoes and socks, which help to create an unusual organ picture. The instrument at the Regal is a Compton six-rank with Melotone.

TORCH'S BRILLIANT INTERLUDE

Continued from page 37

bergs visible from the deck of the ship *en route*. This was followed by film and Brenograph views of the Navy and merchant service ships while the strains of "Sons of the Sea" brought the interlude to an end.

The film background was specially arranged by Sidney Torch, and I am informed can be hired by any organist who wishes to present the interlude from Norman's Film Library after it has been featured by him on the circuit. The Brenograph effects are very artistic and certainly enhance the presentation, but they are not a vital necessity. The slide matter is obvious and can be safely left to the individual organist to prepare. Sidney Torch has certainly achieved a very high standard of merit in this recital, both from the musical as well as an entertainment point of view and I take this opportunity of thanking him for his invitation to me to view it for the purpose of giving publicity in the KINE. WEEKLY in the service of other brother organists.

A. W. O.

Answers to Correspondents

ELECTRICAL AND MECHANICAL UNITS

Defining the Relationship

Several readers have written with a request to define the relationship between the electrical and mechanical units upon which calculations are based. We are therefore giving brief details concerning the most important units in use.

In the first place, the distinction between "work" and "power" should be carefully noted. Power is the rate of doing work, and is therefore the nature of work divided by time. That is, in power a time unit is involved; 1 h.p. is equal to 550 foot-lb. per second.

Stated algebraically:—

$$\text{Power} = \frac{\text{Work}}{\text{Time}} \quad \text{and} \quad \text{Work} = \text{Power} \times \text{Time}$$

Thus the watt and kilowatt are units of power, whereas the watt-hour and the kilowatt-hour, being products of rates of working and "time intervals" are work units.

Energy, the capacity to do work, is measured in work units; some of these are foot-lb., joules, calories, watt-hours, etc. A body in motion can do work, this because it possesses energy: kinetic energy. On the other hand, a mass raised to a height above the earth is endowed with energy; this because it can, by changing its position, raise a smaller body from the ground and do work. Energy of this character is known as potential energy.

Referring to electrical units, it may be said that these are based upon the magnetic unit of force—the dyne. It is that force which, acting upon a mass of 1 gramme for one second, gives it a velocity of 1 centimetre per second. The gravitating force of 1 gramme is 981 dynes and, since there are 453.6 grammes in 1 lb., it may be said that the gravitating force of 1 lb. is 453.6 × 981 = 445,000 dynes.

This brings us to the foot-lb. and its electrical equivalent, the joule. One h.p. is equal to 33,000 foot-lb. per minute and one ft.-lb. is 1.356 joules. From this we can write:—

1 h.p. = 550 foot-lb. per sec.
" " = 1.356 × 550
" " = 746 watts

since one joule is equal to one watt-second.

In this way, it will be seen that the joule is the basic unit of the kilowatt-hour. This must not be confused with a unit known as the coulomb, 1 amp. per second, the basic unit of the amp.-hour. Current alone has no energy; it is the product of the current in a circuit, and the pressure (volts) sending the current round the circuit, on which the energy in the circuit is calculated; this is, of course, watts.

COMPARING LAB. OUTPUT QUALITY

Differences of Gamma

The D.K.G. has recently conducted an investigation into the methods used in developing negative in eight German and Austrian laboratories. The results of the investigation are given in *Kinotechnik*.

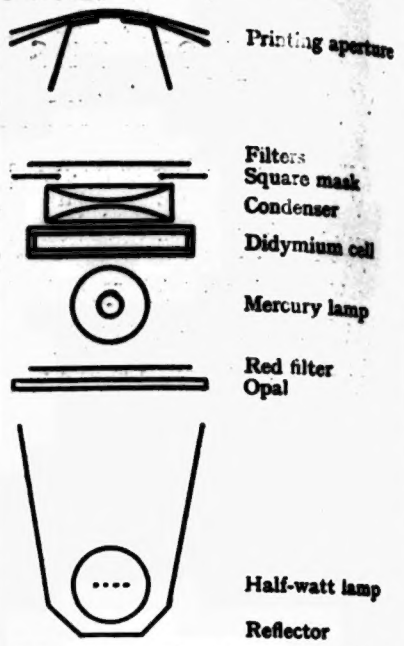
The experimental exposures were made in the Agfa laboratories (which firm also supplied the negative and positive stock for the experiments). Long, medium and close-up shots were made, one with an intensity of 100 foot-candles, and others with neutral-density filters giving exposures of one-half and one-quarter this intensity. These negatives, together with sensitometric strips, totalling 200 ft., were sent to eight laboratories with instructions to develop and print according to their usual practice.

Of the eight lengths of negative received, three were found to have been developed to a gamma of 0.65, four to 0.55 and one to 0.45. Of greater interest to the cameraman than the gamma value—which can always be compensated in the positive processing—is the sensitivity of the emulsion. The results show that there is no reason for the cameraman to vary his exposure according to which laboratory is to handle his negative.

Examination of the positives indicated that there was little difference between the products of the different laboratories—less, in fact, than between the projection conditions of different theatres. It was found also that well-balanced prints could be obtained if the negatives from the eight laboratories were printed with the same light values.

Dufaycolor Printing

Continued from page 39



Optical system employed for Dufaycolor printing

emulsion sensitivity having a cut-off in the deep red to provide the light for printing the red elements.

The optical system employed is illustrated. The mercury lamp is an Osira laboratory type; the square mask is placed on the exit face of the condenser. The solution of didymium chloride is contained in a glass cell interposed between the mercury lamp and the condenser lens. In front of the mask is a holder for the filters absorbing the violet and ultra-violet light. The red light is introduced by an opal glass diffuser illuminated by a 500-watt projector lamp and placed behind the mercury lamp with the necessary red filter interposed.

For controlling the colour balance of the print, the intensity of the red light is adjusted by means of a series resistance; the cut-off of the red filter is so sharp that the change in colour temperature of the lamp makes no appreciable difference to the printing efficiency. The adjustment of the relative intensities of the blue and green light from the mercury lamp is effected by the insertion of minus-green or minus-blue gelatine filters in front of the square mask. Printing speeds as high as 50 ft. per minute have been attained.

RECENT BRITISH PATENTS

Applications and Specifications

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

Applications

13667.—Baird Television, Ltd., and J. L. Baird. Apparatus for the presentation of stereoscopic images to a plurality of observers. May 8.
13886.—L. Cristiani. Apparatus for colour photography. May 9.
13423.—G. Cussons and G. W. Cussons. Apparatus for projecting images on to screens. May 5.
13921.—Kodak, Ltd. Method of colour photography.
13603.—Radio Akt.-Ges., D. S. Loewe. Methods, etc., for the televising of kinematograph films. May 6.
14532.—N. C. Boddington. Film stencil printing process. May 16.
14687.—N. C. Boddington. Stencil printing process. May 17.
14333.—J. A. M. Decourtive. Method for the kinematographic projection in relief. May 13.
14656.—Du Pont Film Manufacturing Corporation. Production of coloured photographic images, etc. May 16.
14044.—H. C. Hughes. Multi-layer positive kinematograph films. May 11.
15808.—A. R. C. Butterworth. Cathode-ray film recorder. May 30.
15993.—J. M. Corbett. Self-focusing stereoscopic kine. camera. May 31.
15928.—G. Greenway. Means for viewing animated pictures, etc. May 25.
16013.—R. G. Hall. Appliances for raising, etc., screens, etc., in theatres. May 31.
15,661.—Kodak, Ltd. Film-treating apparatus. May 26.

Specifications

504,376.—W. C. Groves (I. G. Farbenindustrie Akt.-Ges.). Production of colour photographic pictures.
504,790.—L. O. A. Poliak. Receptive surfaces for photographic imbitition printing.
504,760.—A. H. Rosenthal. Taking of moving pictures.
504,666.—Western Electric Co., Ltd. (Electrical Research Products, Inc.). Film sound-recording systems.
504,403.—K. Daniel. Sound-reproducing apparatus for endless-band sound-record carriers.
505,011.—O. K. Kolb (K. H. F. Schleg[illegible]). Apparatus for recording sound on films.
505,027.—I.G. Farbenindustrie Akt.-Ges. Kinematographic subtractive colour films for proje[illegible]tion.
505,096.—Klangfilm Ges. Apparatus [illegible] guiding and driving picture-sound films or [illegible]nd films. (Cognate Applications, 30114/37 and 30117[illegible]).
505,250.—Cinescope Publicity Co., Ltd., [illegible]nd R. V. Dickins. Advertising or like signs.
505,099.—Truecolour Film, Ltd., and [illegible] G. Tull. Colour photography and kinematograph[illegible].
505,507.—Steatit-Magnesia Akt.-Ges. [illegible]inematograph projectors.
505,574.—Fernseh Akt.-Ges. Telekine[illegible]tographic apparatus.
505,640.—Steatit-Magnesia Akt.-Ges. [illegible]inematograph projectors. (Cognate Application [illegible]407/37.)
506,281.—Opticolor Akt.-Ges. Gradatic[illegible] of lenticular colour films.
506,097.—Naamlooze Vennootschap Phi[illegible] Gloeilampenfabrieken. Joining of kinematogr[illegible]h and/or sound films.
506,235.—Gevaert Photo-Producten N.V. [illegible]assettes for kinematographic cameras.

Printed copies of the full Published S[illegible]fications may be obtained from the Patent Office, [illegible] Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

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JUNE 15, 1939. (To be continued)

Edward G. Robinson, as he appears in the First National film, CONFESSIONS OF A NAZI SPY

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING JUNE 22

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert
Thur., June 15	11 a.m., 3 p.m., and 6.30 p.m.	Century Theatre	The Gorilla	20th Century-Fox	Ritz Brothers ...	—
.. .. 15	3 p.m. ...	Cambridge ...	Sweepstakes Winner; The Fighting Judge; Porky the Gob.	Warner	Johnnie Davis ...	—
.. .. 15	6.30 p.m. ...	Cambridge ...	Bridal Suite; Rural Hungary ...	M-G-M	Robert Young ...	—
Fri., .. 16	10.30 a.m. ...	Carlton	Costa Rica; Music Through the Years; So Does An Automobile; Land of Inca Memories; Paramount Pictorial, No. 8; Leave Well Enough Alone; Circus Co-ed; Champagne Music of Lawrence Walk; The Sporting Irish.	Paramount ...	——— ...	—
Mon., .. 19	3 p.m. ...	Cambridge ...	Code of the Street	General F.D. ...	——— ...	—
.. .. 19	8.30 p.m. ...	Cambridge ...	Only Angels Have Wings ...	Columbia ...	Cary Grant	—
.. .. 19	11 a.m. ...	Own Theatre ...	Angel of Mercy; Dark Magic; Prophet Without Honour; Radio Hams; Cousin Wilbur; Home Early; Hollywood Hobbies; Wave of the Earth.	M-G-M	——— ...	—
Tues., .. 20	11.30 a.m. ...	Own Theatre ...	Tax Trouble; Zoo in Spring; The Night Intruder; Music With a Smile; Home Cheap Home.	Warner	——— ...	—
.. .. 20	3 p.m. ...	Cambridge ...	To-morrow at Midnight	General F.D. ...	——— ...	—
.. .. 20	7 p.m. ...	Cambridge ...	This Man in Paris; Small Fry; Hold Your Breath.	Paramount ...	Barry K. Barnes ...	—
Wed., .. 21	10.45 a.m. ...	Monseigneur (Piccadilly)	East of the West; Arctic Highway; Isles of the West; Whose Promised Land.	Kinograph Dist.	——— ...	U
.. .. 21	6.30 p.m. ...	Cambridge ...	6,000 Enemies	M-G-M	——— ...	—
Thur., .. 22	3 p.m. ...	Cambridge ...	House of Fear	General F.D. ...	——— ...	—
.. .. 22	8.30 p.m. ...	Cambridge ...	Ex-Champ	General F.D. ...	——— ...	—
Tues., .. 27	3 p.m. ...	Cambridge ...	That Girl from College; Prairie Pappas.	RKO-Radio ...	——— ...	—
.. .. 27	8.30 p.m. ...	Cambridge ...	The Girl from Mexico; March of Time No. 2 (Fifth Year).	RKO-Radio ...	——— ...	—
Wed., .. 28	3 p.m. ...	Cambridge ...	The Girl and the Gambler; Home Boner; Talent Auction.	RKO-Radio ...	——— ...	—
.. .. 28	8.30 p.m. ...	Cambridge ...	The Saint in London; Submarine Circus.	RKO-Radio ...	George Sanders ...	—

BIRMINGHAM

Fri., June 16	10.30 a.m. ...	Forum	Juarez	Warner	Paul Muni	—
.. .. 16	10.30 a.m. ...	Scala	Goodbye Mr. Chips	M-G-M	Robert Donat	—
Tues., .. 20	10.30 a.m. ...	Scala	Confessions of a Nazi Spy ...	First National ...	Edward G. Robinson	—
.. .. 20	10.30 a.m. ...	West End ...	Bridal Suite	M-G-M	Robert Young ...	—
Wed., .. 21	10.30 a.m. ...	West End ...	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
.. .. 21	10.30 a.m. ...	Futurist	The Gorilla	20th Century-Fox	Ritz Brothers ...	—
.. .. 21	10.30 a.m. ...	Forum	Sweepstakes Winner	Warner	———	—

CARDIFF

Fri., June 16	11 a.m. ...	Park Hall ...	Bridal Suite	M-G-M	Robert Young ...	—
Tues., .. 20	10.30 a.m. ...	Olympia	Juarez	Warner	Paul Muni	—
Wed., .. 21	10.45 a.m. ...	Empire	Confessions of a Nazi Spy ...	First National ...	Edward G. Robinson	—
Thur., .. 22	11 a.m. ...	Park Hall ...	The Gorilla	20th Century-Fox	Ritz Brothers ...	—

GLASGOW

Fri., June 16	10.30 a.m. ...	La Scala ...	Goodbye Mr. Chips	M-G-M	Robert Donat ...	—
Tues., .. 20	11 a.m. ...	Regal	The Man Who Dared	Warner	———	—
.. .. 20	10.30 a.m. ...	La Scala ...	Only Angels Have Wings... ...	Columbia ...	Cary Grant	—
Wed., .. 21	10.45 a.m. ...	New Savoy ...	Bridal Suite	M-G-M	Robert Young ...	—
Thur., .. 22	10.45 a.m. ...	Picture House ...	The Gorilla	20th Century-Fox	Ritz Brothers ...	—
.. .. 22	10.45 a.m. ...	La Scala ...	Confessions of a Nazi Spy ...	First National ...	Edward G. Robinson	—

LEEDS

Fri., June 16	11 a.m. ...	Tatler	Music Hall Personalities	Mancunian ...	———	
.. .. 16	10.45 a.m. ...	Ritz	The Man Who Dared	Warner ...	———	—
.. .. 26	10.45 a.m. ...	Scala	The Four Just Men	A.B.F.D.... ...	———	—
.. .. 16	10.45 a.m. ...	Tower	Goodbye Mr. Chips	M-G-M	Robert Donat ...	—
Tues., .. 20	11 a.m. ...	Tower	The Gorilla	20th Century-Fox	Ritz Brothers... ...	—
.. .. 20	10.45 a.m. ...	Paramount ...	Confessions of a Nazi Spy ...	First National ...	Edward G. Robinson	—
Wed., .. 21	10.45 a.m. ...	Ritz	Sweepstakes Winner	Warner	———	—
Thur., .. 22	11 a.m. ...	Tower	Bridal Suite	M-G-M	Robert Young ...	—

LIVERPOOL

Fri., June 16	11 a.m. & 3 p.m.	Own Theatre ...	The Gorilla	20th Century-Fox	Ritz Brothers... ...	—
.. .. 16	11 a.m. ...	Trocadero ...	Tell No Tales	M-G-M	Melvyn Douglas ...	—
.. .. 16	10.45 a.m. ...	Scala	The Terror of Tiny Town ...	A.B.F.D.... ...	———	—
Tues., .. 20	11 a.m. ...	Futurist	Sweepstakes Winner	Warner ...	———	—
.. .. 20	10.30 a.m. ...	Forum	Only Angels Have Wings... ...	Columbia ...	Cary Grant	—
Wed., .. 21	11 a.m. ...	Trocadero ...	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
Thur., .. 22	10.45 a.m. ...	Forum	Juarez	Warner	Paul Muni	—

MANCHESTER

Fri., June 16	10.45 a.m. ...	Oxford St. P.H....	The Good Old Days	First National ...	Max Miller	—
.. .. 16	11 a.m. ...	Theatre Royal ...	The Man Who Dared	Warner ...	———	—
.. .. 16	10.30 a.m. ...	Market St. P.H.	Goodbye Mr. Chips	M-G-M	Robert Donat ...	—
.. .. 16	10.45 a.m. ...	Grosvenor ...	California Frontier	Columbia ...	———	—
Tues., .. 20	11 a.m. ...	Theatre Royal ...	Sweepstakes Winner	Warner	———	—
.. .. 20	10.45 a.m. ...	Tatler	Point of View	Ben C. Gibbs ...	———	—
Wed., .. 21	11 a.m. ...	Deansgate ...	The Gorilla	20th Century-Fox	Ritz Brothers... ...	—
.. .. 21	10.45 a.m. ...	Gaumont ...	Bridal Suite	M-G-M	Robert Young ...	—
.. .. 21	10.30 a.m. ...	Theatre Royal ...	Only Angels Have Wings... ...	Columbia ...	Cary Grant	—

NEWCASTLE

Fri., June 16	11 a.m. ...	Tatler	Music Hall Personalities	Mancunian ...	——— ...	—
.. .. 16	10.45 a.m. ...	Essoldo	The Four Just Men	A.B.F.D.... ...	——— ...	—
.. .. 16	10.45 a.m. ...	Haymarket ...	Bridal Suite	M-G-M	Robert Young ...	—
Wed., .. 21	10.30 a.m. ...	Essoldo	Confessions of a Nazi Spy ...	First National ...	Edward G. Robinson	—

NOTTINGHAM

Tues., June 20	11 a.m. ...	Ritz	Bridal Suite	M-G-M	Robert Young ...	—
Wed., .. 21	11 a.m. ...	Ritz	6,000 Enemies	M-G-M	Walter Pidgeon ...	—

SHEFFIELD

Fril, June 16	10.45 a.m. ...	Union St. P.H. ...	The Good Old Days	First National ...	Max Miller	—
.. .. 16	11 a.m. ...	Regent	Tell No Tales	M-G-M	Melvyn Douglas ...	—
.. .. 16	10.45 a.m. ...	Central P.H. ...	The Terror of Tiny Town ...	A.B.F.D.... ...	——— ...	—
Tues., .. 20	11 a.m. ...	Union St. P.H. ...	The Gorilla	20th Century-Fox	Ritz Brothers... ...	—
.. .. 20	10.45 a.m. ...	Central P.H. ...	Goodbye Mr. Chips	M-G-M	Robert Donat ...	—
Thur., .. 22	11 a.m. ...	Cinema	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
.. .. 22	10.45 a.m. ...	Central P.H. ...	Confessions of a Nazi Spy ...	First National ...	Edward G. Robinson...	—

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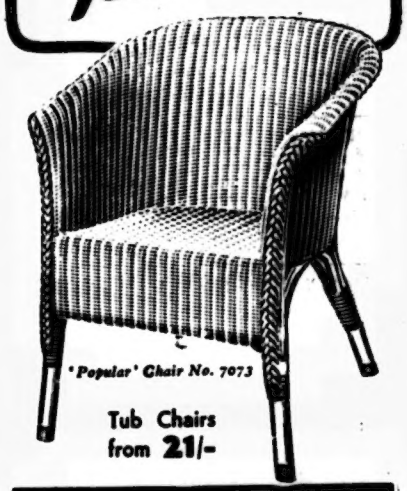

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